DOCUMENT RESUME

ED 450 562 FL 026 187

AUTHOR	Bartrum, Anna, Ed.; Wilkin, Andrew, Ed.
TITLE	Tuttitalia: The Italian Journal of the Association for Language Learning, 1994-1997.
INSTITUTION	Association for Language Learning, Rugby (England).
ISSN	ISSN-0957-1744
PUB DATE	1997-00-00
NOTE	428p.; Published twice a year.
PUB TYPE	Collected Works - Serials (022)
LANGUAGE	English, Italian
JOURNAL CIT	Tuttitalia: The Italian Journal of the Association for Language Learning; n10-16 Dec 1994-Dec 1997
EDRS PRICE	MF01/PC18 Plus Postage.
DESCRIPTORS	Adult Education; Classroom Techniques; College Students; Communicative Competence (Languages); Cultural Education; Deafness; Distance Education; Elementary Secondary Education; English (Second Language); Evaluation Methods; Females; Grammar; High School Students; Higher Education; Immigrants; Instructional Materials; Interlanguage; Internet; *Italian; *Italian Literature; Language Proficiency; Language Usage; Multimedia Materials; Native Speakers; Oral Language; Pronunciation; Reading Skills; Second Language Instruction; Second Language Learning; Special Education; World Wide Web
IDENTIFIERS	Brazil; Dante (Alighieri); Garibaldi (Giuseppe); Italy; Montale (Eugenio); Scotland

ABSTRACT

This journal focuses on the learning and teaching of Italian as a foreign language. Selected articles include the following: "Immigrant Women in Bologna: Themes and Problems"; "But Those Cursed Accents: Where Did They Go?"; "Modern Languages in the Primary School: The Scottish Experience"; "Suggested Strategies for the Use of Authentic Video Materials"; From Teaching to Research: Role-Play and Communicative Competence"; "Women. Literature, and Society"; "Space Relations in Contemporary Italian"; "How to Test and Evaluate Oral Proficiency in Italian"; "Interactive Italian"; "Travels with a Mouse--Italy on the Internet." Regular features include the following: News and Views; Reviews; Notes for Contributors; and Homework Pack Sample. All articles are extensively referenced. (KFT)

Reproductions supplied by EDRS are the best that can be made
from the original document.

ED 450 562

Tuttitalia: The Italian Journal of the Association for Language Learning, 1994-1997.

Numbers 10-16

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

- ☐ This document has been reproduced as received from the person or organization originating it.
- ☐ Minor changes have been made to improve reproduction quality.

- Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

PERMISSION TO REPRODUCE AND DISSEMINATE THIS MATERIAL HAS BEEN GRANTED BY

Christine Wilding

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

1

FL 026 187

BEST COPY AVAILABLE

ASSOCIATION for
LANGUAGE
LEARNING

TUTTITALIA

The Italian Journal of the Association for Language Learning

Developing reading skills in Italian

Donne immigrate a Bologna

The poetry of Giorgio Caproni

DECEMBER 1994
No 10

FL026187

BEST COPY AVAILABLE

ASSOCIATION for
LANGUAGE
LEARNING

President: Madeleine Bedford, Further Education Teaching Council
Secretary General: Christine Wilding *Chevalier des Palmes Académiques*

Italian Committee
Derek Aust (Chair), South Devon College
Anna Bartrum, St Paul's School, Milton Keynes
Julie Beverly, Plymouth Business School
Mariolina Freeth, Islington VI Form Centre
Jenny Jackson, Bedfordshire Upper Schools
Teresa Lorusso-Gibson, Trinity School, Leamington Spa
Ernesto Macaro, University of Reading
Giovanna Muszynska, London
Hilary Reeves, Stanground College, Peterborough
Angela Vegliante, Italian Institute
Andrew Wilkin (Editor), University of Strathclyde

Tuttitalia is published twice a year, in June and December. It is supplied to ALL members who choose it as one of their two specialist language journals in addition to *Language Learning Journal* and *Language World*, and is available on subscription to libraries and individuals.

Other journals published by the Association for Language Learning
Language Learning Journal, German Teaching, Vida Hispánica, Francophonie, Rusistika, Dutch Crossing (published by the Centre for Low Countries Studies), Language World Quarterly Newsletter

Advertising: All enquiries should be addressed to the Advertising Manager at the address below

Contributors: See page 64

Official address: Association for Language Learning, 16 Regent Place, Rugby CV21 2PN.
Telephone: 0788 546443. Fax: 0788 544149

TUTTITALIA

ISSN 0957-1752 **December 1994** **No. 10**

Editor
Andrew Wilkin
Department of Modern Languages
Univ. of Strathclyde
Glasgow G1 1XH

Editorial Board
Derek Aust
Anna Bartrum
Julie Beverly
Mariolina Freeth
Jenny Jackson
Ernesto Macaro
Giovanna Muszynska
Hilary Reeves
Carole Shepherd

Reviews Editor
Judith Kelly
Department of Italian
University of Leicester
Leicester LE1 7RH

News Editor
Julie Beverly
29 Cedarcroft Road
Beacon Park
Plymouth PL2 3JX

Published by
Association for Language Learning

Printed by
Stephen Austin and Sons Ltd
Caxton Hill
Ware Road
Hertford
SG13 7LU

© 1994
Association for Language Learning

Contents		**Page**
Editorial		2
Derek Aust	Developing post-GCSE reading skills	3
J Keith Killby	The Monte San Martino Trust	10
Michele Maisto	Tra Garibaldi e Pavarotti: note sulla presenza italiana nel Sud del Brasile	13
Francesca Gattullo, Catherine Hoskyns & Marina Orsini-Jones	Donne immigrate a Bologna: temi e problemi	17
Catharine Mackenzie	The infernal pilgrimage: a study of Giorgio Caproni's *Stanze della funicolare (2)*: Part I	37
Andrew Wilkin	Ma quei maledetti accenti: da che parte vanno?	44
	Reviews	47
	News and views	55
	Notes for Contributors	64

Editorial

As has been the aim of the Editorial Board in recent issues of *Tuttitalia*, the present issue once again attempts to bring to its readership a varied menu of offerings designed to match the wide and varied interests of subscribers. Members of the Editorial Board, and especially your Editor, are extremely gratified at the positive response from readers to this policy of providing materials which range across the spectrum of Italian Studies.

For *Tuttitalia* 10 we have gathered items which range from classroom pedagogy, through history, sociology and literature, and (briefly) into a knotty problem of Italian language.

Derek Aust, recently confirmed in post as Chairman of ALL's Italian Committee, invites us to develop the reading skills of our students, and provides plenty of ideas for achieving that objective. Keith Killby provides our historical dimension with a short history of the events which led to the foundation and continuing activities of the Monte San Martino Trust, whilst Michele Maisto takes us on a journey to Brazil to have a look at the migrant Italian community to be found there. Francesca Gattullo, Catherine Hoskyns and Marina Orsini-Jones provide the feature article of this issue (and the second full-length contribution in Italian) with an in-depth analysis of a migration theme with two differences: their study concerns immigration *to* Italy of *women* from other countries, thus delving into the fields of both sociological analysis and women's studies. We also publish the first half of Catharine Mackenzie's extended essay on the poetry of Giorgio Caproni (the concluding part will appear in the next issue of *Tuttitalia*), demonstrating at the same time the critical and analytical levels which an undergraduate finalist can attain. To conclude the set of six articles in this number, your Editor proposes a possible solution to the thorny question of written accents in Italian – conscious that any such 'solution' is bound to invite alternative views!

Our Reviews Editor, Judith Kelly, has yet again brought together a full set of professionally informed reviews – there are nine to be in this issue. We must also sadly, but with much gratitude, bid farewell to Judith at this point as she passes the stewardship of the Reviews section to Carole Shepherd who will take up her duties with effect from *Tuttitalia* 11.

As ever, the News and views section brings to the attention of Italianists operating in all sectors reports, information and assessment of issues of interest to the world of Italian Studies.

I make no apology for pleading yet again for intending contributors to submit their offerings exactly in line with the Notes for Contributors (to be found on page 64), whilst confirming that I am perfectly happy to receive materials (always in duplicate, please) in the appropriate typewritten form if word-processing facilities are not readily available. I also take pleasure in confirming the open invitation, recently made in *Tuttitalia*, for more contributions from colleagues in the secondary (and indeed primary) sectors of education.

I wish you all *buone vacanze* and *Buon Natale!*

ANDREW WILKIN

Developing post-GCSE reading skills

Derek Aust South Devon College,
Torquay

Introduction

This article is the direct product of a presentation which I gave at the ALL Italian Day, held at the Italian Institute in London on 18 June 1994. On that occasion I presented two units of a post-GCSE Reading Skills book which I am co-authoring with Leonardo Oriolo. For the present context, I have selected for illustrative purposes one of the units, entitled *Caccia al tesoro*. As the reader will observe, all the proposed activities are integrated and evolve from the selected newspaper article. The activities are designed to be varied and to provide opportunities for Reading, Speaking and Writing. Although the focus is on developing reading skills, it is seldom that we perform one skill in isolation and this integrated approach is one which I regularly adopt with my students on a post-GCSE course. The unit chosen is one which I have used a couple of months into the course, but it is up to the individual teacher to decide when is the opportune moment to attempt this particular unit. It is worth bearing in mind that it is not essential to do all the activities and certain activities can be modified if necessary to suit the level and needs of your students.

The article

Caccia al tesoro ma solo in bici

Caccia al tesoro ecologica organizzata da Vivalassio. Oggi pomeriggio i concorrenti potranno spostarsi solo in bicicletta o a piedi. L'obiettivo è quello di far divertire ma anche riflettere sull'uso delle auto nei centri urbani.

ALASSIO – Una caccia al tesoro con un pizzico di ecologia. Una maniera per divertirsi e per lanciare un messaggio. Bandite le moto, le auto, e tutto ciò che si muove con un motore, i partecipanti alla gara potranno utilizzare, per i loro spostamenti, soltanto delle semplici biciclette.

La manifestazione, organizzata da Vivalassio, è in programma per questo pomeriggio. La gara consiste nella soluzione di domande quiz e giochi che dovranno essere consegnati nel minore tempo possibile nei posti di controllo. Il raduno dei concorrenti è previsto alle 14 nella piazza del Comune.

«Vogliamo far divertire i turisti – commenta Lino Vena, presidente di Vivalassio – lanciando però anche un invito: quello di ridurre all'indispensabile l'utilizzo delle auto: anche perché la nostra città è piccola e può essere girata tranquillamente a piedi. Ed è proprio a piedi che si riesce a godere meglio le bellezze naturali di Alassio». Per i primi gruppi classificati ci sono in palio biciclette «Mountain bike» Olmo, macchine fotografiche «Haking Vision», zaini e altri premi ancora. La premiazione sarà fatta questa sera, a partire dalle 21.30, sempre nella piazza del Comune, e sarà animata dallo speaker Roberto Degola.

La caccia al tesoro «Per una estathè tutta Ferrero» giunge quest'anno alla sua ottava edizione. Si tratta di un appuntamento particolarmente atteso soprattutto dai giovani in vacanza ad Alassio.

An.Ta.
(*Il Secolo, 18/8/93*)

The activities

See Figures 1, 2, 3 and 4.

Explanation of the activities

1. *Prelettura*

The aim here is to get students into the

CACCIA AL TESORO

PRELETTURA

A
Quali sono i principali problemi della tua città?
Indicane almeno tre, aiutandoti con il seguente elenco.

[ ] inquinamento
[ ] mancanza di verde
[ ] rumori
[ ] criminalità
[ ] traffico
[ ] disoccupazione
[ ] altro ...

B
Se tu fossi il sindaco della tua città, che cosa faresti per eliminare i problemi che hai indicato?
Scrivi alcuni appunti da utilizzare, in seguito, per la discussione con i tuoi compagni.

TU E GLI ALTRI

In coppia o a gruppi

Confronta i tuoi appunti con quelli dei tuoi compagni e discutete
le diverse soluzioni trovate.

LETTURA

2) Leggi le seguenti domande.
Hai 5 minuti di tempo per sottolineare nel testo "Caccia al tesoro ma solo in bici" le risposte e scrivere accanto ad ognuna il numero della domanda corrispondente.

A
1. In quale località si svolgerà la gara?
2. In che cosa consiste questa gara?
3. Perché è stata organizzata la caccia al tesoro?
4. A che ora e dove si riuniranno i concorrenti?
5. A che ora e dove si terrà la premiazione?
6. Quali sono i premi?

B In coppia
Confronta le tue risposte con quelle di un compagno e discutete le eventuali differenze.

Figure 1

LESSICO

Che cosa vuol dire ...?

Con riferimento al testo "Caccia al tesoro ma solo in bici", abbina le parole della colonna A con le definizioni della colonna B, come nell'esempio.

A	B
1 [d]. pizzico (r.1)	a. attività svolte per divertirsi
2 [ ]. bandite(r. 3)	b. dovrebbe avvenire
3 [ ]. gara (r.4)	c. come premio
4 [ ]. giochi (r.8)	d. piccola quantità
5 [ ]. è previsto (r.10)	e. aspettato
6 [ ]. all'indispensabile (r. 13)	f. incontro di piú persone
7 [ ]. godere (r. 15)	g. provare piacere
8 [ ]. in palio (r. 17)	h. competizione
9 [ ]. raduno (r.19)	i. allo stretto necessario
10 [ ]. atteso (r. 23)	l. vietate

STRUTTURE

A

Trova l'infinito e il passato prossimo dei verbi in neretto, come nell'esempio.

Esempio: Alla "Caccia al tesoro" **partecipano** molti giovani. (partecipare - hanno partecipato)

1. La gara **consiste** nella soluzione di domande quiz.
2. E' bandito tutto ciò che si **muove** con un motore.
3. La manifestazione **inizierà** alle 14.
4. I partecipanti **potranno** utilizzare solo la bicicletta.
5. I concorrenti **dovranno** riunirsi in piazza.
6. La premiazione **sarà fatta** alle 21.
7. **E'** una bella manifestazione.
8. La caccia al tesoro **giunge** alla sua ottava edizione.
9. Molti giovani **vogliono** partecipare alla gara.
10. I turisti **si divertono** molto.

B

Volgi al passato prossimo le seguenti frasi.

NOTA: I verbi "potere, dovere e volere" nei tempi composti richiedono l'ausiliare dell'infinito che segue.
Esempi: Non sono andato ad Alassio. Non **sono potuto** andare ad Alassio.
Non ho partecipato al gioco. Non **ho potuto** partecipare al gioco

1. Chiunque **può** partecipare al gioco.
2. I concorrenti **devono** rispettare le regole.
3. **Devono** partire in ritardo a causa del cattivo tempo.
4. Non **possiamo** usare né macchine né moto.
5. **Dobbiamo** arrivare entro le 14.
6. Le nostre amiche **vogliono** tornare a piedi.
7. Quanto **dovete** pagare per partecipare?
8. Mia sorella non **può** rimanere fino alla fine.
9. Gli organizzatori **vogliono** offrire ai turisti una serata divertente.

Figure 2

10. Non **voglio** andare alla manifestazione.

Il DUBBIO

Cancella la forma errata, come nell'esempio.
Esempio: Piace soprattutto/sopratutto ai giovani.

1. Nelli/Nei centri urbani il traffico è caotico.
2. Ho fatto il turista/il turisto.
3. La giornata è stata particolaremente/particolarmente afosa.
4. Sono andata in vacanza/in vacanze ad Alassio.
5. Sono in palio ricchi premi/premii.
6. La manifestazzione/manifestazione ha avuto successo.
7. Alassio è una bella città/citta.
8. La "caccia la tesoro" è un appuntamento/un'appuntamento molto atteso.
9. I giovani/giovanni hanno partecipato numerosi.
1o. Voliamo/vogliamo partecipare alla gara.

POSTLETTURA

Parla di una manifestazione (estiva/invernale/sportiva/culturale/gastronomica/musicale...) alla quale hai assistito o partecipato. Puoi utilizzare la seguente traccia.

1 Dove si svolge/si è svolta la manifestazione?
2 Quando si svolge/si è svolta?
3 Come si svolge/si è svolta?
4 Perché si svolge/si è svolta?
5 Chi c'era/ha partecipato/è stato premiato?
6 Quali erano i premi?
7 Che cosa bisognava fare?

Parole ed espressioni utili

- L'altra sera sono andato/a a ...
- La manifestazione si svolge ogni anno ...
- Hanno consegnato un premio a ...
- C'era molta gente ...
- E' una manifestazione che si svolge da circa ...
- Si chiama ...
- Consiste nel...
- In questa/quella occasione ...
- E contemporaneamente ...
- Vengono premiati anche...
- E' divertente/interessante/noiosa/famosa ...

Figure 3

SCRITTURA

Immagina di aver partecipato alla manifestazione svoltasi ad Alassio (vedi l'articolo "Caccia al tesoro ma solo in bici").
Scrivi una lettera ad un amico/un'amica, raccontando la tua esperienza.

GUIDA PER L'INSEGNANTE

Attività supplementari

A.

I seguenti verbi sono tutti riferiti al testo "Caccia al tesoro ma solo in bici".
Trova sostantivi con la stessa radice, come nell'esempio.

Esempio: radunare raduno

1. partecipare
2. organizzare
3. divertire
4. spostare
5. manifestare
6. invitare
7. classificare
8. premiare
9. attendere
10. cacciare

Note: 1. Davanti al suffisso *-ione* la *z* non raddoppia mai.
Esempi: organizzazione, eccezione, eccezionale, nazione, nazionale, azione, partecipazione

2. I sostantivi con il suffisso *-ante* e *-ente* hanno la forma del participio presente del verbo da cui derivano e indicano colui che compie l'azione espressa dal verbo.
Esempi: manifestante, partecipante, concorrente, studente

B.

PER LA DISCUSSIONE

La classe si divide in coppie. Ogni coppia prepara alcuni appunti sull'argomento "traffico", finalizzati alla discussione in classe.
Si può seguire la seguente traccia:

1. Indicate alcuni problemi causati dal traffico.
2. Indicate le possibili cause.
3. Suggerite possibili soluzioni.
4. Confrontate i vostri appunti con quelli di un'altra coppia.
5. Discutete l'argomento con tutta la classe.

Figure 4

frame of mind where they begin to anticipate to some extent the theme of the article they will be reading. In this sense it is a kind of warm-up exercise. This can be carried out individually.

2. *Tu e gli altri*

This phase provides opportunities for the students to discuss and exchange their ideas.

3. *Lettura*

The idea of setting a time limit is important as the students have to scan quickly the text to find the answers to a limited number of questions. It is important to train our students to read quickly, whether it be to skim for gist or scan for particular information. It goes some way towards making them realise that they *can* understand parts of the text and that it is *not* necessary to understand *every* word. To focus the attention on every unknown lexical item takes the pleasure out of reading. Reading for pleasure is precisely one of the aspects we are endeavouring to develop. Students must be encouraged to infer and guess the meanings of words/expressions from the context.

4. *Lessico*

This activity enables the students to concentrate on some of the more difficult lexis. Although the ten words/expressions have to be matched up with a similar number of definitions, it is not a bad idea to include more definitions than words: rather more demanding, but not necessarily a bad thing now and again.

5. *Strutture*

It goes without saying that the revision of grammar is an ongoing and vital part of the language process. Although the emphasis is on reading skills, every article throws up points of language to be revised or developed and it is a pity not to exploit the article so that the grammar work can fit into the context of the other activities. Doing language work in this way is much more meaningful than doing it in isolation, with no point of reference.

6. *Il dubbio*

This exercise focuses on some of the 'typical' errors that students of Italian make. I appreciate that there are all kinds of learned theories why one should not present our students with errors but, whenever I have done this kind of activity with my students, they have always enjoyed it and the outcome has been very positive. It does help to draw their attention to some of the errors that they make, lots of fruitful discussion can ensue, and it can produce positive results.

7. *Postlettura*

This activity gives the students a chance to personalise the content and theme of the article. Notice that the questions lead on from the questions of the *Lettura* phase and they are there to give students pegs on which to hang their ideas. The activities, therefore, have come full circle in that the article has been exploited in a variety of ways, in the hope that the readers can now recycle the ideas and the language for their own purposes. Notice also that a wide range of expressions have been provided to help students string their ideas together in a more coherent and fluent fashion. It is essential continually to help students in this way. The more they are reminded of lead-in expressions and link words of this type, the quicker they will become part of their linguistic repertoire.

8 . *Scrittura*

The suggested writing activity is another opportunity to consolidate the work that has been done. The *Guida per l'insegnante* provides some supplementary activities for those who wish to go a stage further.

Having used this and numerous other similar units with my students, I can honestly say that the feedback and the results of exploiting texts in this way have been most encouraging indeed.

Further ideas

To conclude my session at the ALL Italian Day, I presented a list of twenty or so ideas for the development of reading skills. I fully realise that in everyday life the reader would not perform some of these suggested activities. As teachers, however, we are trying to encourage our students' reading skills and to do this in a stimulating way. Many of the activities suggested below will – I hope – help you to achieve this aim. Some of these activities are self-explanatory by their very title, others require a little explanation.

1. *Give the article a headline.*

2. *Match headlines to articles.*

3. *First few lines/last few lines of an article.* The students obviously have to guess what the remainder of the article is about. This kind of activity can elicit all sorts of ideas and the students, in pairs or small groups, should be given the chance to compare their ideas.

4. *Articles on a similar theme: compare and contrast.* It is always useful if you can find articles on the same subject from different newspapers, and it is a nice activity to spot the differences both on a factual and stylistic level. Another possibility here is to look out for follow-up articles on the same subject from the same newspaper or magazine, with the object being to discover what additional information there is each time or whether there are any changes to the factual information provided by the opening article.

5. *Matching questions/summaries to relevant paragraphs.*

6. *Rewriting/retelling a story from a personal standpoint.* This involves the student assuming the role of the person, or one of the persons, in the article. It allows the students to elaborate on some of the detail and gives plenty of scope for creativity and imaginative input.

7. *Read an article up to a point of interest.* This is a very realistic activity as this is something we frequently do in everyday life. The students have to tell each other the point at which they stopped and explain why. All the students could have the same article or it could be done with students who have different articles.

8. *Reordering a jumbled article.*

9. *Before reading an article, tick statements about it that you think will be true.* You obviously have to read the article to confirm how many of the statements you ticked are true. You are trying to predict/anticipate what you expect to read in the text.

10. *Write down five words you expect to find in a text.* You need to provide the theme of the text. Students can compare the words they have chosen and give reasons for their choice. They can then read the text to confirm whether their chosen words are present or not. Students could also work in groups to 'brainstorm' the words they expect to find in the text. An extension of this activity is to mention the theme and ask the students to produce the related ideas that they expect to find in the article.

11. *Reorder a series of statements about a text to match the order of events in the text.*

12. *Write the ending to an article.*

13. *Write a summary of a text with gaps.* Students have to fill in blanks with meaningful words/expressions.

14. *Summary of a text that contains factual error(s).* Students have to read an article and correct errors in the summary. This is an activity that requires very careful reading.

15. *Provide a text with missing parts.* The aim of this activity is to show students that they can understand the gist of an article without having to dwell on every word.

16. *Matching text and visuals.* Examples: match written recipe instructions to pictures, or descriptions of people to photographs.

17. *Making separate lists of pros and cons in a text.* This work can be done in pairs: student A to find arguments for, and student B to find arguments against. They then exchange the information.

18. *Jigsaw reading.* Each student has only one part of an article and has to move around the class to find out all the missing bits of information. This activity does not have to be performed with the whole class as a unit. It can be done in smaller groups, depending on how the article is cut up.

19. *Identify the main topic/point in each paragraph.*

20. *Work out the questions to the answers in a survey/interview.* What sorts of questions would have been asked to elicit the responses given?

Acknowledgment

I have come across a number of the activities suggested above in various texts for English as a Foreign Language (EFL) which I have read over the years. One text which I found enormously helpful was *Developing Reading Skills* by Françoise Grellet.

The Monte San Martino Trust

J Keith Killby London NW3

[The Monte San Martino Trust is a registered charity, no. 328352. This article, written by its Honorary Secretary, is published to commemorate the 50th anniversary of the events which led to the Trust's foundation. The Trust may be contacted at Flat 7, 18 Lambolle Road, London NW3 4HP. *Ed.*]

Capture

On a submarine, between bouts of malaria, and with only an Italian grammar, is not the best way to learn Italian! What little was thus gathered, however, became extremely useful when on Sardinia a week later we, half a dozen of the SAS, were surrounded by searching Italian soldiers, obviously aware of our presence. But my first words in Italian – «Siamo Tedeschi» – were not believed.

Though exhausted at the trauma of being captured, I reminded the others that we had been told that the best time to escape was always soon after capture, and so pointed to the name of the first village through which we were taken. The second village, however, seemed to have the same name, until I remembered Julius Caesar and my efforts at Latin, for on the walls of both villages was written in large letters VINCEREMO.

Escape

Further study in a prison camp in the Marche proved to be of great value when, at the Italian Armistice on 8 September 1943, some three thousand of us Allied POWs escaped into the night among the surrounding hills which led up to the Apennines. Within twenty-four hours, with or without any words of Italian, each small party or individual had been adopted and given food and shelter by the *contadini*. Though most of the larger camps were – due to an error of the War Office in ordering the detainees to stay put – taken wholesale by the Germans and sent to Germany, tens of thousands from the working camps, or others who escaped from trains or German guarded camps, made their way into the countryside and over the mountains into Switzerland or south to Allied lines. Everywhere we were welcomed and fed and helped on our way, or were adopted as part of the family and worked with the *contadini*, often acquiring – rather than learning – their rich local dialect. In order to avoid the main roads, and thus the Germans, the hills and mountains of the Apennines were the most traversed ways for us. The *contadini* in isolated villages, the charcoal-burners deep in the forests, and the shepherds trying to keep their herds of cattle or flocks of sheep away from the warring armies, were our hosts. We shared their hardships and their meagre shelters, all so well described by Ignazio Silone. We may have been strangers and, not being Roman Catholics, almost heathens, as were indeed many Indian soldiers who were equally welcomed, but we were still, to the people of the Abruzzi, *cristiani* – which they use in the sense of 'human beings'.

Re-capture and escape again

North of La Spezia, one international group of partisans was led by an English officer who had escaped from the camp at Fontanellato, near Parma. Mamma Deluchi led her family and fellow villagers of Rossano in supporting the partisans, and after a *rastrellamento* welcomed them back with joy, though her house was smouldering behind her. Near Sulmona one prisoner, caught by the Germans listening to the radio in the house of his host, was taken back to the camp at Sulmona, but he escaped again through the same hole and was welcomed back by the same Italian who later led him and others through the lines on three different trips. After re-capture and escape again, I found myself in the front line with darkness but nowhere to sleep. I heard a child crying and went towards the sound. I found the poorest family I had met, but they offered me of their supper – boiled potatoes followed by boiled pears. I slept in the hay in the loft with the children, but slipped out early. Within a couple of hours, however, I was re-captured on the front line and was taken, via Rome's notorious Regina Coeli prison, to Germany – there to study German and Russian!

The Trust and its Bursaries

To commemorate and make small reward for all that was done for us, there has been founded the Monte San Martino Trust, which offers bursaries in England to young Italians wishing to extend their knowledge of English. In particular, we seek out descendants of those who helped us and, after a special appeal amongst former POWs, we are able to offer 50 such bursaries to commemorate the fifty years since that help was given to us. From capital set aside, and from future bequests, the Trust intends to continue long after we have gone the way of all flesh.

During the past year I have been honoured to be present and to speak, in my version of their language, at functions at Fontanellato, Parma, Pietralunga (near Gubbio), Servigliano (in the Marche), and at Capracotta, on the southern border of the Abruzzi and the highest village in the Apennines. At the last named, I was particularly pleased to unveil a plaque from POWs, on a memorial to two brothers who had been shot for helping some of us. I had not met them, but had escaped from a nearby village two weeks before from the same Germans who condemned them. We are very pleased that the Trust has been able to grant bursaries to six grandchildren of those two brothers Fiadino.

Books and Teaching

The Trust holds some forty books written by those who were on the run, in addition to many manuscripts and tapes. Each carries some unique experience and all express their gratitude to the Italians. One of the best, for its description of the life of the *contadini*, was written by Stuart Hood, with the title *Pebbles in my Skull*, recently republished by the Carcanet Press as *Carlino*. I have also seen an Italian translation of *The Way Out*, by the South African journalist Uys Krige (who was captured in Africa) which, among other adventures, describes excellently his time living with the shepherds of the Abruzzi.

In the Liceo Scientifico at Sulmona there is a high standard of teaching of English, judging not only by the standard of the students who have come from there, but also by the fact that I have been able to speak – certainly slowly and clearly – in English, and be understood by some hundred students drawn from three different classes. The *Preside* and the teachers of English have organised excellently a *Concorso*, open to all throughout the Abruzzi, for a prize, given by the Trust, for the best account of the help given by the people of the Abruzzi to us when we were prisoners of war. Already the students have recorded some ten hours of interviews for this *Concorso*.

Shortly to appear is the Italian version of a thesis for which Lucia Antonel was awarded *110 con lode* at the University of Venice. Written in English, the thesis was entitled *Friends in War*. It provides an excellent background to our capture and gives many accounts of POWs, especially those who found help in her region of Italy, and the help given by her family to some New Zealanders and others – one of whom was to live with the family while he organised four boat-loads of POWs for an escape to the south. Lucia Antonel was one of the first to receive a bursary from the Monte San Martino Trust, and while in London she stayed with a Trustee, Stephen Sims (whose father had been hidden by her family), who was able to help her with her research in London.

Conclusion

For centuries the *contadini* had been oppressed by poverty, and we saw how they scratched a living from the harsh soil with oxen and primitive tools, and relied on what they produced for all their needs. For twenty years their oppression had been enforced by the Fascists. In being able to help us *cristiani*, without food or shelter, from their meagre resources, they found a new value to life and defiance of the Fascists and Germans who occupied their country. They were ready, then, by the '60s to benefit from the *miracolo economico*, and to find a new dignity and standard of living equal to that of their fellow countrymen – the *cittadini* – and the people of Europe at large.

With the help of schools, the Trust is usually able to find suitable accommodation for its bursary recipients. Of course, the Trust would always be pleased to hear of families, living near language schools, who might offer hospitality (against payment if necessary). As its founding supporters are getting rather elderly, the Trust is also urgently seeking those who might be willing to meet students at airports and someone to undertake the clerical work of the Trust.

BA in Modern Languages

The new degree in modern languages offers:

- **Italian** as a main language with one or two of the following languages: French, German, Spanish and Russian
- Flexibility and choice in a modular framework
- Information Technology
- Teaching English as a Foreign Language
- Area studies
- Cultural studies
- Linguistics

For further information please contact Marina Orsini-Jones,
School of International Studies and Law, Coventry University, Priory Street,
Coventry CV1 5FB. Telephone 0203 838419/838489. Fax 0203 838107.

COVENTRY
UNIVERSITY

Tra Garibaldi e Pavarotti: note sulla presenza italiana nel Sud del Brasile

Michele Maisto
University of Wales
College of Cardiff

[Michele Maisto is an Italian national, studying for a BA degree in Italian and Portuguese in the University of Wales. He spent his academic year abroad in Brazil, where he deepened his knowledge of the well established Italian community. The article below is the product of what the author describes as 'this extraordinary experience'. *Ed.*]

Introduzione

Fin dai primi giorni del mio arrivo a Florianópolis, nello stato di Santa Catarina, nel Sud del Brasile, ho cominciato a notare che la presenza italiana in questo Paese andava al di là delle varie pizzerie sparse sul lungomare e nel centro della città. Andando in giro per le strade, ho incontrato panetterie che offrivano vari tipi di pane italiano che mi ricordavano quello che la mia nonna faceva al paese dove io sono nato; guardando la televisione, ho notato che molti giornalisti, attori, intervistati e intervistatori avevano cognomi italiani; dando uno sguardo alla mappa degli stati del Sud del Brasile, ho trovato nomi come Garibaldi, Nova Venezia, Nova Trento e cosí via. In piú, alcuni colleghi dell'Università di Florianópolis mi avevano detto che in una città della provincia, durante una settimana dell'anno, il dialetto veneto diventava la lingua ufficiale e che dalle fontane cittadine sgorgava vino di origine italiana!

È stato cosí che tutte queste informazioni mi hanno spinto ad approfondire la conoscenza di questo fenomeno del quale, quando vivevo in Italia, non avevo sentito parlare molto, se non nell'ambito familiare. Infatti il mio nonno paterno nacque negli Stati Uniti da madre italiana e padre . . . ignoto! Quando, come e perché era avvenuto questo spostamento di tanti Italiani erano le domande alle quali dovevo dar risposta per poter meglio capire il presente.

Dati storici

Generalmente si fa coincidere l'inizio dell'immigrazione italiana nel Brasile con l'abolizione della schiavitú decretata per mezzo della Legge Aurea nel 1888. Ma la politica d'incentivazione all'immigrazione straniera risale al primo decennio del XIX secolo, motivata da altre due ragioni: la necessità di popolare aree vastissime di territorio ancora vergine (problema che caratterizzò lo sviluppo del Brasile fin dalla sua scoperta) e l'urgenza di rendere piú bianca la razza, dal momento che il sangue africano scorreva non solo nelle vene del popolo ma anche in quelle dei proprietari terrieri.

Durante il quarto decennio di questo secolo l'economia brasiliana subí un cambiamento importante: il caffè sostituiva definitivamente lo zucchero come prodotto principale ed il centro economico del paese si spostava dalla regione Nord-Est allo stato di São Paulo (dove si cominciava a coltivare il nuovo prodotto). A partire da quegli anni già era chiara la fine del sistema schiavista, il quale non rendeva piú da un punto di vista economico (il prezzo di uno schiavo era maggiore del guadagno ricavato dal suo lavoro), di conseguenza la legislazione brasiliana era tutta tesa ad incentivare l'ingresso di manodopera europea.

Nel 1885, quando fu sempre piú chiaro che la schiavitú aveva i giorni contati, il governo riprese, dopo alcuni insuccessi, la politica della colonizzazione riorganizzando il servizio di catasto e la vendita di lotti di terreno agli emigrati. La grande domanda brasiliana corrispondeva, per sua fortuna, alla crisi che attraversava l'Italia del dopo-Risorgimento.

Fino al 1884 erano entrati nel paese non piú di 15.000 Italiani ma nel 1885 questi diventarono 21.765; nel 1887 erano 40.157 e 132.326 nel 1891. Tra il 1875 ed il 1935 entrarono nel Brasile circa un milione e mezzo di Italiani, i piú diretti nello stato di São Paulo.

Il 1875 è la data ufficiale dell'arrivo degli Italiani nella regione Sud del Brasile, la quale comprende gli stati di Rio Grande do Sul, Santa Catarina e Paraná. A partire da quell'anno gli Italiani si installarono nelle colonie di Nova Milão (oggi Caxias do Sul) e Bento Gonçalves, ma risale al 1859 la presenza di 800 Italiani in questa regione provenienti dall'Argentina e dall'Uruguay.

Contributo politico

Ancora piú indietro nel tempo è segnalata la presenza di un illustre Italiano: Giuseppe Garibaldi. Nel 1835 prese parte, con ruolo di comando, alla Guerra de Farropilhas, per la creazione della Repubblica Juliana indipendente dal governo corrotto di Rio de Janeiro.

Un altro tipo di contributo politico che gli Italiani dettero nel corso della loro presenza nel Brasile fu quello della diffusione del pensiero anarchico.

Caratteristiche della colonizzazione

La zona di colonizzazione italiana di Rio Grande do Sul ebbe come abitanti, quasi esclusivamente, individui e gruppi provenienti dal nord dell'Italia e, in particolare, dal Triveneto. Al contrario della quasi totalità dei grandi centri d'immigrazione nel Brasile, questa regione era composta da famiglie. Piú dell'80% degli uomini adulti erano sposati e erano partiti dall'Italia con i familiari, il che caratterizzò la colonizzazione di questo stato come lavoro di famiglia e non come di individui isolati. Ciò ebbe grandi riflessi psicologici, facilitando l'individuo nell'adattamento ai primi duri anni della colonia.

Al contrario dell'emigrante salariato delle piantagioni di caffè di São Paulo, al colono veniva dato un pezzo di terra completamente inesplorato e tagliato fuori dalle principali comunicazioni. Nel cuore della foresta, quindi, questi Italiani ricostruirono il proprio mondo culturale che sembrava, e che ancora oggi sembra in parte, un prolungamento dell'Italia: la lingua, i costumi, gli usi, la cucina, la religiosità furono adattati alla nuova situazione. Essendo il maggior indice di emigranti rappresentato da veneti, i quali formarono i maggiori centri urbani, il mezzo di comunicazione linguistica che predominò fu una miscela di dialetti veneti, una lingua comune o *koiné* con caratterizzazione veneta, il cosiddetto *talian*.

Fuggiti dall'Italia con la promessa di possesso di un pezzo di terra dal quale nessuno li potesse cacciare, i coloni si trovarono in poco tempo proprietari terrieri (un lotto aveva la superficie media di 25 ettari!). Venendo da un'esistenza difficile, al colono non pareva vero vedere che il successo economico, ora, dipendeva dalla sua capacità e disposizione al lavoro. Tra i coloni italiani sembrò che imperasse piú una mentalità protestante che cattolica: il lavoro acquisí un valore mitico e mistico; diventò la ragione di vivere dell'individuo, segreto per fare fortuna, causa di progresso e prova di onorabilità.

È interessante notare che è questo il punto chiave che spiega un mal celato razzismo dei coloni italiani del Sud brasiliano, e dei loro discendenti, nei confronti della popolazione nera che in quegli anni usciva dalla schiavitú. La dedizione estrema al lavoro ha caratterizzato fino ai giorni nostri la colonizzazione italiana. Parlando con discendenti italiani, spesso il loro accento cadeva su questa laboriosità che avrebbe permesso allo stato di São Paulo e alla regione Sud del Paese di essere il cuore economico-civile della loro nazione.

Un caso esemplare

Tra le varie città da me visitate, piccole e grandi, con gli amici del Circolo Italo-Brasiliano di Florianópolis, quella che piú mi ha colpito è stata Bento Gonçalves.

Nell'allegro viaggio verso questa città, in occasione dell'annuale Festa del Vino, mi è stata raccontata un po' della storia di questo fiore all'occhiello degli Italo-Brasiliani.

Il tutto ha inizio con l'istituzione della colonia Dona Isabel nel 1870 dove, cinque anni dopo, arriveranno 40 famiglie dal Trentino che occupano le zone di collina coperte di foresta. Dopo i primi due anni sorgono le prime piccole fabbriche e negozi, cosí come la scuola pubblica. Gli immigranti continuano ad arrivare e nel 1883 sono 12.000, dei quali 10.000 Italiani, i quali producono una grande diversità di prodotti agricoli, al contrario delle monocolture che caratterizzano il periodo della schiavitú. La produzione del vino, che nei primi anni soddisfa solo il consumo domestico, va mano a mano aumentando per poi dare vita alla formazione di cooperative vinicole che cominciano a vendere il loro prodotto fuori dai confini della colonia. Nel 1910 viene fondato il primo giornale ed inaugurato il telefono comunale; due anni dopo è la volta dell'illuminazione pubblica, composta di sessanta lampioni. La ferrovia arriva a Bento Gonçalves nel 1919 e, tre anni dopo, è la volta della rete elettrica.

Nel 1925 l'immigrazione entra in declino e gli anni tra le due guerre testimoniano una discriminazione nei confronti degli Italiani a causa dello schieramento del Brasile a fianco degli Alleati. L'uso dei dialetti viene represso, ma fino agli anni '70 era abbastanza comune sentire i bambini esprimersi in *talian*. Durante il cosiddetto «miracolo economico» brasiliano degli anni '70 si verifica un grande sviluppo industriale, che si manifesta fino ai nostri giorni con le cifre del reddito pro capite annuo: 6.800 dollari contro la media di 2.800 nel resto del Paese. Tra i vari altri dati è da notare che Bento Gonçalves è il maggior centro di fabbricazione di mobili del Brasile, ed il maggior centro di produzione vinicola dell'America del Sud. Seguendo l'esempio del Comune di Serafino Correia, è stata approvata recentemente dal Consiglio Comunale una legge per l'insegnamento del dialetto nelle scuole elementari. E proprio in *talian* siamo stati ricevuti al nostro arrivo nel padiglione della festa, tra lo stupore e la curiosità di molti nell'avere la possibilità di poter parlare con un Italiano «DOC», dal momento che il turismo italiano è sconosciuto nel Sud del Brasile.

E cosí in una giornata, andando in giro per la città e per la festa, mi sono state fatte tante domande sull'Italia, con le immancabili richieste di cantare, a guisa di Pavarotti (!), *Nessun dorma*, e canzoni degli altrettanto celebrissimi Peppino di Capri e Rita Pavone degli anni '60 (!).

Rapporti attuali tra l'Italia e le comunità italiane

I legami con l'Italia sono stati mantenuti dai discendenti con la creazione di associazioni per la salvaguardia della memoria. A loro volta, le Regioni del Triveneto hanno concesso borse di studio ai discendenti ed istituito convenzioni tra le Università dei due Paesi.

Tra le varie associazioni che piú si distaccano nel progetto di recupero della cultura veneta, c'è la Società Massolin de Fiori di Porto Alegre, capitale dello stato di Rio Grande do Sul. Il Presidente, Julio Posenato, è autore di vari libri sull'architettura tradizionale dei coloni ed ha incentivato iniziative di restauro e ricostruzione *in stile* di case, mulini e piccole aziende vinicole nella località di São Pedro, con l'obiettivo di attirare il turismo.

Da parte dell'Italia, l'interesse verso le comunità di Italo-Brasiliani è venuto, a livello centrale, con la concessione della doppia cittadinanza a tutti coloro che, facendone richiesta, dimostrino di avere uno dei genitori, dei nonni o dei bisnonni nato in Italia. Stando ai dati non completi ricevuti dalle associazioni, sarebbero circa 8.000 i Brasiliani che hanno fatto richiesta del passaporto italiano su un totale di circa otto milioni di discendenti.

Conclusione

Quello che questa esperienza ha lasciato in me, al di là dell'accrescimento personale, è la convinzione che la conoscenza dei sentimenti d'odio e di ammirazione per l'Italia, gli aneddoti, le storie tragiche e divertenti degli emigranti italiani nel Sud brasiliano – pagina tragica della storia italiana – possa aiutare ad intendere meglio le ragioni di chi vede nell'Italia di oggi il Brasile che videro i nostri bisnonni.

Nota

Le date e le cifre sull'emigrazione sono tratte dal *Gazzettino Brasile,* pubblicazione delle Associazioni Italo-Brasiliane, edizione speciale, 1992.

Europa Centre
for Modern Languages

Havering's unique modern languages centre now offers schools and colleges the opportunity to bring groups of students to simulate a visit to Italy.

The Europa Centre is set out in the form of a continental village. The staff are native speakers of the language of the visit and play the parts of the 'inhabitants'. Visiting students have the opportunity to undertake a variety of activities, including buying goods in the shops with real foreign currency, making enquiries and reservations, gathering information about the village and its inhabitants, making telephone calls, writing postcards and buying refreshments in the café - all in the foreign language of the visit.

Further information on how to organise a visit can be obtained from:

Europa Centre, The Walk, Hornchurch, Essex RM11 3TL
Tel. 0708 445694/440087 ***Fax: 0708 445639***

London Borough of Havering *Director of Education and Community Services: Colin Hardy B.Sc. M.Ed.*

Donne immigrate a Bologna: temi e problemi

Francesca Gattullo
Catherine Hoskyns
Marina Orsini-Jones
Coventry University

Premessa

L'obiettivo che ci si propone con questo lavoro[1] è di delineare le politiche sull'immigrazione portate avanti dal Comune di Bologna – con riferimenti anche alla politica a livello provinciale (Provincia di Bologna) e regionale (Regione Emilia-Romagna) – negli anni 1987–1994, con particolare riferimento all'immigrazione «al femminile». Si cercherà di inquadrare il caso di Bologna in un'ottica sia nazionale (italiana), sia europea, e di verificare se e come le donne immigrate a Bologna siano state influenzate da direttive prese a livello europeo riguardo ai tre temi di:

- pari opportunità;
- razzismo;
- immigrazione.

Si è scelto di analizzare quasi esclusivamente la situazione delle donne provenienti dal Terzo Mondo e non quella delle donne provenienti dall'Est europeo, perché si è avvertito, nel corso dello svolgimento di questa ricerca, che le donne di colore sono soggette ad una discriminazione tripla: non solo in quanto donne ed in quanto immigrate, ma anche in quanto «nere»,[2] ed è su di loro che bisogna concentrarsi per garantire loro «visibilità».

Si è anche scelto di non utilizzare il termine «extracomunitarie», che, sebbene ufficiale, risulta, all'esame dei fatti, essere un eufemismo sterile che accomunerebbe una donna bianca nord-americana ad una donna nera nigeriana, con i paradossi che ne conseguono. Il termine «migrante», divenuto piú o meno ufficiale tra gli esperti sull'argomento, viene percepito come connotato in negativo, dalla natura transitoria del participio presente, dalle immigrate stesse, in quanto molte di esse vedono il proprio futuro come fermamente radicato in Italia. Laddove sarà possibile, si cercherà di usare la terminologia preferita dalle donne stesse, vale a dire la loro identificazione con la comunità cui appartengono: «le Somale», «le Eritree», «le Marocchine», ecc., anche se a volte si farà uso del termine «straniere».

Si cercherà inoltre di presentare le varie tematiche dal punto di vista delle immigrate stesse[3] e similmente di capire se i buoni propositi del Comune di Bologna, visto da molti come il piú progressista d'Europa, siano stati percepiti come tali dalle donne contattate.

L'analisi che segue deriva dall'esperienza fatta da Marina Orsini-Jones e Francesca Gattullo in qualità di interpreti e consulenti per gli scambi tra Coventry e Bologna (città gemellate) relativamente ai temi di donne e immigrazione e razzismo dal 1990 ad oggi, e dagli scambi di idee e materiale avuti con Catherine Hoskyns, che da anni si occupa di legislazione europea sui temi di immigrazione e pari opportunità, e che è attualmente coinvolta nella European Women's Lobby.[4]

1. Introduzione

1.1 L'Italia dalla tolleranza al razzismo

In base al testo *I razzismi reali* di Balbo e Manconi (Balbo e Manconi, 1992), l'episodio che ha cambiato i sentimenti di comprensione e accettazione – almeno a parole – degli stranieri provenienti dal Terzo Mondo da parte degli Italiani è stato il famoso, o infame, a seconda dei punti di vista, «affare albanese», quando migliaia di Albanesi, che tentavano di approdare sulle sponde italiane con vari mezzi di fortuna, furono prima tenuti in condizioni disumane allo stadio di Bari e nella zona adiacente al porto di Brindisi, poi rispediti in Albania con uno stratagemma nell'agosto del 1991 (Balbo e Manconi, 1992, p. 31). L'opinione pubblica italiana, invece di condannare l'episodio (come fece la stampa straniera), si mostrò piú o meno unanime: la decisione presa era l'unica possibile, «questi Albanesi avevano veramente esagerato».

D'altra parte, la linea dura adottata per la questione albanese fu la conseguenza del fatto che nel 1991 l'Italia veniva vista come un pericoloso ponte per l'Europa, a causa dell'incapacità del Governo di portare avanti una politica coerente sull'immigrazione, nonché di applicare le leggi esistenti in modo sistematico. Rispedendo gli Albanesi a casa, il Governo dette all'Europa la prova di forza necessaria a mettere il Paese in linea con gli accordi internazionali sull'immigrazione, che si possono brevemente riassumere in questo modo: qualunque mezzo, inclusa la deportazione ingiustificata di cittadini dei Paesi membri, va usato per giungere al fine ultimo di proteggere la «Fortezza Europa».[5]

Sempre secondo le tesi di Balbo e Manconi, i princípi di protezione della «Fortezza», in base ai quali erano stati stilati accordi come quelli di Shengen e di Trevi (Balbo e Manconi, 1992, p. 17), accordi di tipo piú o meno clandestino, che furono originariamente condannati da molti degli Stati membri dell'Unione Europea, sono oggi comunemente accettati: l'Italia, la Spagna ed il Portogallo si sono ora uniti a Francia, Germania, Belgio, Olanda e Lussemburgo.

Inutile dire che nel presente clima politico, con leghisti e cosiddetti «post-fascisti» al Governo ed un Presidente del Consiglio che minaccia la libertà di opinione e vuol mettere la museruola non solo ai suoi giornalisti della Fininvest, ma anche a tutti gli altri della RAI,[6] la crescita del razzismo, dell'intolleranza e degli attacchi a sfondo razzista sono all'ordine del giorno.

Parrebbe dunque che l'Italia e gli Italiani abbiano abbracciato un nuovo «modello» riguardo alla tematica immigratoria e che tale modello sia stato influenzato sia da sviluppi interni, sia da pressioni esterne, entrambi dipendenti in misura piú o meno visibile dal grande spartiacque della storia contemporanea costituito dalla caduta del muro di Berlino, il 9 novembre del 1989.

1.2 Il caso di Bologna

Bologna, il capoluogo della Regione Emilia-Romagna, viene sempre descritta come un caso «speciale», in quanto è la piú grande città del mondo occidentale amministrata da comunisti (ex-PCI, ora PDS). Molti la vedono anche come la città italiana gestita nel modo piú efficiente.[7]

Bologna «la rossa» non poteva non risentire degli effetti della caduta del muro di Berlino, sia per quanto riguarda i mutamenti sulla scena politica, sia per le ripercussioni che la caduta del muro ha avuto sull'aumento del numero di immigrati provenienti dall'Europa dell'Est. A tutto ciò si è poi andato a sommare nel 1992 lo scandalo di Tangentopoli.

Il primo impatto diretto della caduta del muro si è manifestato con la crisi di identità vissuta dal Partito Comunista Italiano al congresso di Rimini del 1991, quando la direzione approvò il cambiamento del nome (Partito Democratico della Sinistra) e del simbolo: non piú una falce ed un martello in primo piano, ma una quercia. Una parte dell'ex-PCI non appoggiò la nuova linea politica e dette vita a Rifondazione Comunista e causando cosí uno «scisma».

Come conseguenza di quanto sopra, anche nella roccaforte comunista, il PDS non ha piú ottenuto la maggioranza sufficiente a garantirgli l'amministrazione locale, trovandosi cosí costretto a stringere alleanze con altri partiti minori. Rispecchiando la situazione problematica a livello nazionale, Bologna ha sofferto le conseguenze di una leadership indebolita e ha assistito ad una serie di cambiamenti di poltrone nel corso del 1993.[8] Ne consegue che anche a Bologna è stato difficile portare avanti i programmi previsti dalla giunta in modo coerente, specie riguardo a tematiche complesse e controverse, come quella dell'immigrazione.

Nello sfondo di questo scenario politico, il crescente numero di immigrati nella provincia di Bologna[9] ha dato luogo ad una serie di episodi di intolleranza e razzismo, precedentemente sconosciuti alla città. Un altro segno del cambiamento si è visto nei risultati ottenuti, anche in Emilia-Romagna, sia da Umberto Bossi e dal suo partito, la Lega Nord, dichiaratamente intollerante nei confronti dei «diversi», sia dai post-fascisti di Alleanza Nazionale guidati da Gianfranco Fini (di Bologna lui stesso), le cui posizioni sui «diversi» hanno già causato notevole preoccupazione.

Anche a Bologna Bossi e Fini mietono consensi tra quei cittadini che si sentono minacciati dall'«invasore» straniero. La parola infatti che si sente dire spesso, persino nella Bologna progressista, è «invasione». Questo nonostante il fatto che il numero degli immigrati provenienti dal Terzo Mondo in Italia sia relativamente basso, se confrontato con quello degli altri Paesi della Comunità Europea (le stime parlano del 2% della popolazione totale, di cui la metà sarebbero clandestini).[10] A Bologna gli immigrati provvisti di permesso o carta di identità sono l'1,43% della popolazione (Tavola 1).

Ciò che colpisce, tuttavia, è da un lato la novità del fenomeno e dall'altro la concentrazione dei flussi migratori in poche aree all'interno dei grossi centri urbani – fatto che rende piú visibile la presenza degli immigrati e li rende facili bersagli degli attacchi razzisti.

Per quanto riguarda l'immigrazione al femminile, l'analisi della composizione della popolazione immigrata a Bologna rivela che le donne sono arrivate prima degli uomini, che hanno creato associazioni autonome, e che hanno cominciato quasi subito la loro battaglia per acquisire diritti loro negati. Sono giunte a Bologna molto prima del 1985, cioè antecedentemente all'arrivo massiccio di immigrati uomini (Moruzzi/Fiorenza, 1990, p. 11).

Sebbene da un lato l'arrivo di questi ultimi abbia aiutato le donne a divenire piú «visibili», dall'altro ha alterato negativamente il rapporto che esse avevano con il Consiglio comunale, soprattutto per quanto riguarda l'offerta di assistenza e servizi, dal momento che ultimamente il Comune ha indirizzato piú iniziative agli uomini, in quanto essi costituiscono una «emergenza»: si veda per esempio la percentuale minima di donne che utilizza i Centri di prima accoglienza, che a volte sono stati creati dal Comune utilizzando fondi inizialmente stanziati per centri femminili (Tavole 2 e 3).

2. Donne immigrate a Bologna

2.1 Profilo delle donne immigrate

Negli ultimi anni molto è stato scritto sulle donne immigrate[11] in Italia in generale e in Emilia-Romagna in particolare (si vedano per esempio Campani, 1989; Palazzi, 1991; Garoia, 1991; Parmeggiani, 1992). Cosí come a livello nazionale, anche a Bologna le donne immigrate si possono suddividere nei tre gruppi seguenti:

(a) Le COLF (COLlaboratrici Familiari). Ciò che caratterizza molte di queste donne, specie le filippine ed eritree, è il fatto di aver gestito autonomamente il proprio «progetto di immigrazione»;

(b) Le CASALINGHE. Questo gruppo consiste di donne venute principalmente per ricongiungersi al marito (provengono di solito dalle aree del Nord Africa magrebino);

(c) Le PROSTITUTE. Anche queste donne hanno spesso gestito il proprio «progetto» di emigrazione oppure sono venute per ricongiungersi ai mariti; la maggioranza, tuttavia, è vittima della nuova «tratta delle schiave», in crescita in tutta Europa, che attinge soprattutto dai paesi slavi e dalla Nigeria.

Le donne cinesi, molto numerose a Bologna, presentano un'anomalia rispetto al quadro di cui sopra, in quanto sono venute insieme al resto della famiglia. In base alle testimonianze raccolte, sanno anche organizzarsi molto bene e sono le migliori utenti dei servizi disponibili (il consultorio citato alla Tavola 7, per esempio), grazie alla stretta rete di collaborazione che esiste all'interno della comunità cinese.

Mentre le donne ai punti (b) e (c) sono presenti anche negli altri Paesi membri della UE, quelle del punto (a) costituiscono un fenomeno prettamente italiano (Moruzzi/Fiorenza, 1990, p. 11; Parmeggiani, 1992, p. 86). La situazione bolognese ci aiuta a capire tale fenomeno: il numero delle donne lavoratrici in Emilia-Romagna è infatti il piú alto d'Italia e uno dei piú alti d'Europa (Pesce, 1991, p. 87). A ciò si aggiunge da un lato il fatto che la donna italiana in genere tiene molto alla casa e vede come normale avere un aiuto domestico,[12] soprattutto se lavora fuori casa; dall'altro che è sempre piú difficile trovare italiane disposte a lavorare come domestiche.

Dal punto di vista del datore di lavoro, inoltre, vi sono una serie di vantaggi: le immigrate, essendo giovani e spesso sprovviste di documenti, sono disposte a lavorare molte ore al giorno, accettano remunerazioni piú basse e non possono rivendicare alcun diritto.[13]

Le inefficienze del sistema previdenziale italiano (i cui effetti si sentono anche nella efficiente Bologna), infine, completano il quadro, in quanto la donna italiana che lavora deve anche sobbarcarsi la cura dei familiari anziani e/o portatori di handicap, oltre che quella della propria famiglia. Tutto ciò, quindi, ha chiaramente determinato il boom della domanda e dell'offerta delle COLF immigrate.

Se veniamo ai bisogni di queste donne, dall'analisi delle interviste, delle comunicazioni personali e della letteratura sull'argomento, risulta che quelli primari sono costituiti dall'alloggio e dai servizi in generale. La preoccupazione principale è la salute dei propri figli. L'ostacolo insormontabile alla garanzia dei diritti fondamentali è costituito dalle barriere burocratiche.

Anche una volta che si riesca a superare la «verifica burocratica», restano poi comunque gli stereotipi e i tentativi maldestri dell'amministrazione locale di aiutare gli immigrati. Per fare un esempio tra i tanti, il Comune di Bologna aveva presentato con orgoglio in uno dei programmi per l'immigrazione una nuova tessera USL, scritta completamente in arabo, per permettere agli immigrati di madrelingua araba di accedere ai servizi sanitari locali (Figura 1).

Le parole che seguono sono il commento fatto sulla «card» da una immigrata araba, Zenab Abdel Aziz, Presidente dell'Associazione donne arabe e straniere dell'Emilia-Romagna (la bozza del testo non è stata corretta):

> Allora, comincio a tornare nella polemica [. . .]. Io con la tessera sanitaria degli arabi, lo vedo proprio come un fatto stranamente strano. Non riesco a capire per quale motivo. L'operatore dell'USL sa benissimo l'italiano, non sa l'arabo, quando la dai a un operatore italiano, la guarda . . . fa fatica leggerla. Ma io conosco la mia lingua. Per quale motivo mi fai una tessera con la mia lingua? Ma cosa mi interessa? Non mi serve. E io qui davanti a questo finestrino dove c'è 10 persone, io sono unica araba o unica straniera con una tessera diversa, allora tutti mi guardano. (Abdel Aziz, 1991a, pp. 110–11).

Molte di queste donne provano dunque grande frustrazione (Alamin, 1991) e sentono la necessità di una piattaforma da cui dar voce alle proprie esigenze. Sono inoltre generalmente deluse dalla discrepanza, tutta italiana, fra la teoria e la pratica all'interno delle istituzioni (Abdel Aziz, 1991a, 1991b; Argata Sabatini, 1993).[14] Le donne con un grado di istruzione elevato (specialmente le filippine e le eritree), che tuttora finiscono per fare le COLF, si lamentano delle difficoltà incontrate laddove esse tentino di migliorare le proprie possibilità di impiego (Alamin, 1991).

Nonostante quanto si è detto nel paragrafo precedente, la maggioranza delle immigrate dichiarano che le bolognesi tentano comunque di venire incontro alle loro esigenze, anche se le immigrate vorrebbero vedersi maggiormente rappresentate all'interno dei servizi da loro utilizzati. Vorrebbero che Bologna diventasse piú multiculturale e che le donne italiane con cui esse lavorano avessero una interpretazione diversa – piú flessibile – della necessità di «integrazione» per le immigrate.[15] Ciò è ben illustrato nella vignetta riprodotta in appendice (Figura 2), in cui traspare il panico della donna araba cui la femminista italiana offre di togliersi il «chador» (vale a dire le proprie tradizioni).

2.2 Donne immigrate e politiche sulle pari opportunità

Le donne immigrate a Bologna sembrerebbero avere beneficiato in maniera positiva della legislazione della Comunità Europea per le pari opportunità sul lavoro e per la formazione di imprese gestite da donne.[16]

Il processo è cominciato negli anni Settanta e ha visto una serie di tappe importanti. In particolare, la direttiva UE 207/76 che è stata tradotta in legge nazionale con la 903/77: «Parità di trattamento tra uomini e donne in materia di lavoro». In tal modo, l'articolo 37 della Costituzione Italiana, che sancisce la parità delle opportunità sul lavoro fra uomini e donne, trovava finalmente applicazione legislativa (Santini *et al.*, 1992).

Nel 1984 è stata creata in Italia la prima «Commissione nazionale per la realizzazione della parità tra uomo e donna» (DPCM, 12/5/1984, Santini *et al.*, 1992, p. 39). Contemporaneamente venivano approvate le raccomandazioni UE sulle azioni positive (UE 635/84), che indicavano l'amministrazione locale come soggetto responsabile per la promozione di azioni positive a favore delle donne (Santini *et al.*, 1992). Il 1984 ha visto anche l'approvazione della legge 863/84 che ha creato la nuova figura del Consigliere per le pari opportunità.

Le direttive UE 378/86 (sul trattamento occupazionale e sui piani di previdenza sociale) e 613/86 (sul trattamento dei lavoratori autonomi), insieme alla raccomandazione UE 567/87 (sulla formazione professionale delle donne) sono state tutte importanti nel promuovere quelle attività finalizzate all'aumento della partecipazione femminile alla formazione professionale. Esse hanno inoltre fatto avanzare la legislazione sulla creazione di imprese da parte di sole donne e sui diritti di congedo per gravidanza. La 567/87 ha fornito infine finanziamenti speciali del Fondo Sociale Europeo per i progetti sulla creazione di imprese gestite da sole donne (Santini *et al.*, 1992).

L'Emilia-Romagna è stata una delle poche regioni italiane a rispondere immediatamente tanto alle direttive UE, quanto alle leggi nazionali. È stata infatti la prima a sancire la creazione, attraverso la legge regionale 3/86, della Commissione regionale per le pari opportunità. Non solo, nella sezione intitolata «Donne e diritti di cittadinanza» della 3/86, viene fatta menzione particolare dei diritti delle donne immigrate.

Tra le altre leggi da citare vi sono la legge regionale 29/87 sulla promozione dell'occupazione a livello regionale, che riflette le direttive UE e contiene un articolo sulle azioni positive e sui mezzi per raggiungere le pari opportunità. La legge nazionale 142/90 ha successivamente dato notevole autonomia alle regioni nell'applicazione delle direttive UE sulle pari opportunità, autonomia che l'Emilia-Romagna ha sfruttato appieno.

All'inizio degli anni Novanta sono state approvate dal Parlamento due leggi nazionali sulle azioni positive: la 125/91 sulle lavoratrici dipendenti e la 215/92 sulle lavoratrici autonome. Entrambe le leggi hanno dato il via all'approvazione di una serie di leggi regionali e si collegano direttamente alle raccomandazioni UE. Uno degli aspetti piú rilevanti della 215 è l'istituzione di un fondo nazionale (30 miliardi di lire nel triennio 1992-1994) per la promozione delle imprese femminili (*Noidonne*, 1993).

Il Comune di Bologna, insieme alle associazioni di volontariato degli immigrati e ai sindacati, è riuscito ad ottenere fondi dalla UE per promuovere iniziative finalizzate alla formazione professionale delle donne immigrate. Donne immigrate di Coventry e Bologna (città gemellate) hanno partecipato a una di queste iniziative e dalla collaborazione/scambio è nato un corso di formazione professionale per le donne immigrate di Coventry ispirato all'esempio bolognese.[17]

L'impegno del Comune di Bologna nei confronti dei diritti delle donne è stato confermato dalla creazione del Progetto Donna (Tavola 6), il cui scopo è stato quello di dar voce alle istanze femminili all'interno della città.

All'interno del programma 1990, Progetto Donna non solo ha promosso numerose attività in favore delle donne immigrate, ma ha anche creato la rivista *Donne e Immigrazione*. Il personale di Progetto Donna ha anche collaborato con il Centro Stranieri del Comune, istituito nel 1987.

Purtroppo, però, alcune delle decisioni prese dal Comune fra il 1990 e il 1993 sembrano tradire l'impegno originario da parte dell'amministrazione locale nei confronti delle donne immigrate. Nel 1990, per esempio, le donne e le loro associazioni sono state senz'altro danneggiate dalla decisione del Comune di non permettere l'uso del Centro Stranieri come luogo di incontro per le associazioni (servizio che invece era stato disponibile dall'87 al '90). Di conseguenza, molte associazioni femminili sono scomparse e la maggioranza degli immigrati si è sentita abbandonata dal Comune (Hamidi, 1993).

Nel 1993, infine, è stato deciso che le funzioni del Progetto Donna sarebbero state assorbite da una commissione all'interno del Comune stesso; di conseguenza, molte donne bolognesi hanno preferito creare nuove associazioni o associarsi a gruppi di donne esistenti, interrompendo cosí la loro collaborazione diretta con il Comune (si veda la Tavola 7 per una guida ai servizi per le donne immigrate a Bologna).

2.3 Donne immigrate e razzismo

Solo recentemente è stata approvata una legge sulle relazioni razziali in Italia: la legge 25 giugno 1993, n. 205, «Conversione in legge, con modificazioni del decreto-legge 25 aprile 1993, n. 122, recante misure urgenti in materia di discriminazione razziale, etnica e religiosa». Sebbene ora ci sia una legge, resterà da vedere se ci sia anche la volontà di applicarla, specie da parte di un governo che ha al suo interno un notevole numero di ministri appartenenti alla Lega e ad Alleanza Nazionale.

È indubbio che gli episodi razzisti sono in aumento anche in Emilia-Romagna, il che conferma il cambiamento dell'opinione pubblica cui si riferiva nell'introduzione sia in Italia, sia a Bologna. È tuttavia quantomeno strano che tanti Italiani, molti dei quali dovettero emigrare nel dopoguerra, abbiano dimenticato la loro storia di paese di emigranti e siano diventati addirittura intolleranti nei confronti di chi, come molti di loro, ha tentato la via di cercare di far fortuna all'estero.

Il Comune di Bologna si è sempre battuto contro il razzismo ed il suo impegno è evidente in tutti i documenti che riguardano l'immigrazione. Esso, tuttavia, si è rifiutato per un certo periodo di riconoscere la presenza di immigrati nel territorio: nel triennio '90-'92 gli immigrati sono stati trattati come «emergenza temporanea» e le parole usate per riferirsi al «problema immigrazione» tradivano quantomeno un certo razzismo verbale (Moruzzi/Fiorenza, 1990). Sono state inoltre adottate alcune misure percepite come razziste sia da molti Bolognesi, sia dagli immigrati, come quella di alloggiare questi ultimi in ghetti simili a lager nella periferia della città (quartiere Stalingrado), con circuiti video e pattuglie armate di controllo (Moruzzi, 1991, p. 7).

La bozza del progetto del Comune stesa – da una donna – nell'ottobre del 1993 e approvata all'inizio del 1994 («Progetto per l'immigrazione», Del Mugnaio, 1993), dimostra una maggiore sensibilità al problema dei rapporti etnici. Innanzitutto vi si afferma che la presenza di immigrati non può piú essere vista come un'emergenza temporanea e che la casa e i servizi sono una necessità imprescindibile per migliorare le relazioni fra i residenti della città. Non solo, il documento mette anche in guardia contro alla tendenza ad associare l'aumento della criminalità con il crescente numero di immigrati.

Sembrerebbe, quindi, che il vuoto istituzionale sul problema del razzismo a livello europeo sia stato recentemente colmato, a livello nazionale con la legge 205, e a livello locale bolognese da una maggiore sensibilità dell'amministrazione locale, nonostante gli errori che abbiamo visto sopra. Il Comune ha anche aperto nel marzo 1993 il Centro di Documentazione e Laboratorio per un'Educazione Interculturale – CD/LEI – in collaborazione con l'Università di Bologna. L'obiettivo del Centro è di essere una unità di formazione pedagogica sui problemi del razzismo e dell'immigrazione.

Tali tentativi, che sono la conseguenza di una lunga tradizione di coscienza sociale a Bologna, sono tuttavia meno efficaci e piú vulnerabili in quanto, a differenza della legislazione sulle pari opportunità, essi non trovano sufficiente conferma a livello europeo. Quanto alla legge 205, si sono già verificati vari episodi di razzismo tra il 1993 ed il 1994 per cui essa non è stata applicata e i razzisti non sono stati puniti.

2.4 Donne immigrate e immigrazione: politiche e leggi nazionali e locali

L'atteggiamento del Governo italiano nei confronti dell'immigrazione è abbastanza ambiguo. Da un lato, l'Italia vuole essere «comprensiva» e cristiana, ma dall'altro, non desidera «ospitare» troppi immigrati e dichiara di volere adeguarsi alle politiche di chiusura degli altri Stati della UE (Favaro e Tognetti Bordogna, 1989).

Nel 1986 è stata approvata la prima legge nazionale sull'immigrazione, la 943/86 «Norme in materia di collocamento e trattamento dei lavoratori extracomunitari immigrati e contro le immigrazioni clandestine». Prima di allora non esistevano norme specifiche. Questa legge rifletteva la posizione moderata della UE sull'immigrazione della metà degli anni Ottanta (prima, cioè, della caduta del muro di Berlino) e metteva l'Italia in linea con gli altri Stati membri.

Vi è accordo fra gli esperti riguardo al carattere innovativo e progressista della legge, nella misura in cui dava agli immigrati la possibilità, quantomeno teorica, di contribuire attivamente alla propria integrazione. Questa stessa legge assegnava alle Regioni il compito di promuovere tale integrazione e di pianificare i servizi e la formazione di supporto. La legge è tuttavia compromessa da una generale mancanza di chiarezza e dalla quantità di «zone grigie». Questo ha comportato gravi difficoltà per le amministrazioni locali che hanno trovato difficile comprenderla. Ne consegue che la 943/86 ha avuto una varietà di applicazioni, a seconda delle diverse interpretazioni date dalle singole amministrazioni e Questure (Favaro e Tognetti Bordogna, 1989b, pp. 17–21; Parmeggiani, 1992, pp. 83–84). Come spesso accade in Italia, la 943/86 non è stata nemmeno sostenuta da finanziamenti o politiche nazionali e non ha quindi visto piena applicazione.

L'ambiguità del Governo italiano è stata confermata dall'istituzione, nel 1989, di un Ministero per gli Italiani all'estero e per l'immigrazione (assegnato al Ministro Boniver). Tale Ministero, i cui obiettivi erano alti dal punto di vista teorico, in pratica non aveva alcuna efficacia, trattandosi di un Ministero «senza portafoglio», vale a dire senza potere decisionale effettivo. Il Ministero cessò di esistere poco dopo la sua istituzione.[18] Il governo presieduto da Berlusconi sta al momento (luglio 1994) discutendo che misure prendere per gli Italiani emigrati all'estero e se avere un ministero per loro, o un'ambasciata. Pare che non ci sia nessuna intenzione di istituire un ministero che si occupi esclusivamente degli immigrati, la qual cosa confermerebbe la tesi che questo lavoro si propone di dimostrare: vale a dire che i tempi sono molto duri per le minoranze in Europa e che i gruppi piú deboli non godono di rappresentanza alcuna, né a livello dei singoli Stati membri, né a livello della UE. Al momento è il Ministro Antonio Guidi, Ministro per la Famiglia e gli Affari Sociali, che si occupa, tra le altre cose, degli immigrati.[19]

Per tornare alle leggi, si può dire che nel triennio 1990–1992 si sono almeno cominciati a sentire gli effetti della 943/86 a livello locale. Per comprenderli appieno, tuttavia, occorre inquadrarli nel contesto di altre due leggi:

1. La 39/90 (nota anche come «Legge Martelli»): «Norme urgenti in materia di asilo politico, di ingresso e di soggiorno dei cittadini extracomunitari e di regolarizzazione dei cittadini extracomunitari e apolidi già presenti nel territorio dello Stato»;
2. Il Decreto-Legge 187/93 (noto anche come «Decreto Conso»): «Nuove misure in materia di trattamento penitenziario, nonché sull'espulsione dei cittadini stranieri».

Molto è stato scritto sulla Legge Martelli. La si può leggere come una risposta alle tendenze della UE in materia di immigrazione e un tentativo di prevenire le critiche da parte degli altri Stati membri sul lassismo delle norme italiane sull'immigrazione. Come già sottolineato, l'Italia era infatti vista come un «ponte verso l'Europa» ed era stata esercitata una certa pressione sul Governo italiano affinché sorvegliasse tale ponte piú da vicino. Neanche la legge Martelli ha visto piena applicazione, e il fatto che essa non sia stata rinnovata ha significato un aumento del numero degli immigrati clandestini. Questi si trovano infatti nell'impossibilità di regolarizzare la propria posizione anche quando soddisfacessero tutti i requisiti previsti dalla legge.

L'introduzione del decreto Conso, che riflette direttamente le politiche immigratorie di Schengen e Trevi, ha suscitato molte controversie: secondo alcuni, infatti, andrebbe addirittura contro i piú fondamentali diritti umani, cosí come sono enunciati nella Costituzione Italiana. Tale decreto dimostra le intenzioni del Governo italiano di essere in linea con gli altri Stati della UE.

Nessuna delle leggi di cui sopra fa riferimento ai problemi delle donne immigrate; l'unico aspetto che ha un effetto diretto sulle immigrate è dato dalla legislazione sul ricongiungimento familiare. La legge attualmente in vigore in materia è la 943/86, in quanto nella legge Martelli non vi sono riferimenti al ricongiungimento. Secondo la 943/86, art. 4, i lavoratori in regola possono chiedere il ricongiungimento familiare con:

- il coniuge;
- i figli a carico, non coniugati, solo se minorenni;
- i genitori a carico (Parmeggiani, 1992, p. 84).

I familiari possono ottenere il permesso di soggiorno solo dopo un anno dal loro arrivo in Italia. Il fatto che questo stia diventando l'unico canale di immigrazione per le donne è alquanto preoccupante in quanto comporterà quasi sicuramente un ostacolo al loro processo di emancipazione. Non solo, ma come sottolineato da Parmeggiani (Parmeggiani, 1992, p. 84) costituirà anche un ostacolo per quanto riguarda la loro libertà di circolazione, che è strettamente legata a quella del marito. Secondo la legge, esse infatti finiscono per essere mere appendici dei mariti immigrati: i loro diritti cessano di esistere laddove cessano quelli di questi ultimi, indipendentemente dalla loro volontà (Parmeggiani, 1992, pp. 83–85). La legge è inoltre interpretata alquanto rigidamente dagli uffici della Questura italiana, dai quali dipende la decisione finale sull'idoneità al ricongiungimento.

La piú importante legge regionale dell'Emilia-Romagna sull'immigrazione, che è una applicazione diretta della 943/86, è la 14/90, «Iniziative regionali in favore dell'emigrazione e dell'immigrazione – Nuove norme per l'istituzione della consulta regionale dell'emigrazione e dell'immigrazione». Dal punto di vista delle pari opportunità la 14/90 è carente sotto due aspetti:

1. Non vi si fa alcun riferimento alle donne o all'etnia;
2. i bisogni degli immigrati non sono differenziati da quelli degli Emiliano-Romagnoli che erano emigrati e sono ritornati in patria.

È vero che vi sono due donne immigrate che fanno parte della Consulta Regionale, ma questa non ha alcun potere decisionale effettivo. Va però riconosciuto che la 14/90 contiene un preciso riferimento alla formazione professionale dei lavoratori immigrati che ha reso possibile il reperimento di fondi per progetti speciali creati per le donne.

Uno sviluppo a livello regionale a favore dei lavoratori immigrati in generale si è avuto nel 1991 con la «Convenzione per l'avviamento al lavoro di lavoratori extracomunitari». Questa consiste in un accordo fra la Regione, le associazioni professionali e i sindacati, che tiene conto della situazione della domanda e dell'offerta di lavoro. La convenzione ha rappresentato un notevole passo in avanti in quanto ha dato la possibilità ai lavoratori stagionali privi di permesso di fare domanda per i relativi documenti.

Per quanto riguarda la promozione di corsi di alfabetizzazione, insegnamento della lingua italiana e formazione professionale per le donne, sembra che sia ancora possibile fare leva su alcune leggi nazionali. Il Comune di Bologna ha però recentemente dimostrato di volere lasciare questo tipo di iniziative alla responsabilità delle associazioni di volontariato che si sono rivelate estremamente attive fra il 1990 e il 1993 (vedere Tavola 6).

Conclusioni

Non si possono certo trarre conclusioni definitive dalla presente discussione in base al materiale esaminato. Una cosa è chiara, comunque: vi sono modi diversi in cui questioni particolari di politica comunitaria vengono trasmesse ai diversi livelli di applicazione legislativa.

Delle tre aree in esame – pari opportunità, razzismo e immigrazione – è la politica per le pari opportunità quella che sembra avere avuto il maggiore effetto sulla legislazione locale. In questo caso, infatti, è possibile tracciare una linea continua dalle direttive UE alla legislazione nazionale italiana fino all'applicazione da parte del Comune di Bologna. I finanziamenti che hanno accompagnato queste leggi hanno creato un legame che, per quanto debole, collega Bruxelles a Bologna ed è facilmente individuabile. L'accento messo di recente sugli aspetti transnazionali di tale politica ha anche dato buoni frutti, come nel caso dello scambio fra Bologna e Coventry. Questa politica ha quindi creato una cornice di legittimazione all'interno della quale Bologna è stata in grado di dare la propria impronta (in questo caso si è dimostrato un impegno maggiore nei confronti delle donne di quanto non si fosse dato a Bruxelles, e, per quanto riguarda i progetti, una preferenza alle cooperative come tipo di impresa).

È significativo che negli anni Settanta e Ottanta a Bruxelles non si sentisse una particolare preoccupazione nei confronti delle questioni etniche e dei rapporti interetnici. Ciò ha comportato un vuoto che è stato invece colmato dagli sciovinismi e nazionalismi emergenti in Italia e altrove. Date queste circostanze, quello che Bologna deciderà di fare per migliorare la situazione rimane alquanto precario, oltre al fatto che vi sono stati, come si è visto, notevoli cambiamenti di direzione negli ultimi anni.

Molti Italiani vedono gli immigrati come un «problema» e ciò influenza inevitabilmente i rapporti interetnici a tutti i livelli. Entrambe le parti diventano sospettose, se non addirittura ostili, col risultato che la popolazione indigena si sente legittimata ad agire contro gli immigrati.

Le immigrate sono state in qualche modo l'obiettivo di molte di queste politiche; la presente analisi ha voluto dimostrare tuttavia che esse non hanno né reale possibilità di accesso alle risorse, né possibilità di partecipare (con poche eccezioni). Anche a Bologna, dove vi sono stati tentativi di avviamento di programmi in questa direzione, le donne stanno cominciando soltanto ora ad avere voce in capitolo, proprio quando il clima è in netto peggioramento.

Resterà da vedere se e come ci sarà la volontà, a livello locale bolognese, nazionale italiano, nonché europeo, di risolvere i conflitti crescenti in un'Unione Europea che sta divenendo sempre piú xenofoba.

Note

1. Parte di questo articolo è un estratto da C. Hoskyns e M. Orsini-Jones, 'Immigrant Women in Italy: Perspectives from Brussels and Bologna', pubblicato contemporaneamente a questo sulla rivista *The European Journal of Women's Studies*. Ringraziamo Margit van der Steen, direttrice della rivista, per averci permesso di pubblicare la parte su Bologna in italiano su *Tuttitalia*. L'articolo è nato da un intervento fatto da C. Hoskyns e M. Orsini-Jones alla Association for the Study of Modern Italy Annual Conference, 'Migration in Italy in the 20th Century', tenutasi a Londra il 26 e 27 novembre 1993.
2. Si può vedere a tal proposito il modo in cui una giornalista de *La Repubblica* si riferisce alle prostitute slave come «*belle*, pronte a tutto, *vere donne e bianche*». (*La Repubblica*, 2 settembre 1993; corsivo nostro).
3. Oltre ai testi citati nella bibliografia, sono state utilizzate anche sia interviste fatte con donne immigrate a Bologna, sia una serie di video (*Oltremare*) anch'essi consistenti di interviste fatte alle donne immigrate, realizzata dalle donne del PDS di Bologna. Il Comune di Bologna ci ha anche gentilmente fatto avere gli atti di tutti i congressi sul tema dell'immigrazione tenutisi a Bologna tra il 1987 e il 1993, sia pubblicati che no.
4. La European Women's Lobby (EWL) è stata creata nel 1990 al fine di dare voce alle esigenze delle associazioni e organizzazioni femminili a livello dell'Unione Europea

(UE). Ne fanno parte donne coinvolte in organizzazioni sia su base nazionale, sia europea. Si prega di notare che si è deciso di cambiare la denominazione CEE con UE, in seguito al recente cambiamento di terminologia a livello europeo, su consiglio dell'Ambasciata Italiana a Londra.

5. Si vedano in proposito le deliberazioni UE del giugno 1994 sulle maggiori restrizioni riguardanti i permessi di residenza per gli emigrati dal Terzo Mondo (vari articoli su tutte le testate nazionali, 21 giugno 1994).
6. Si vedano in proposito una serie di articoli su *La Repubblica* e sulle altre testate nazionali dell'8 e 9 giugno 1994.
7. Ne ha parlato in questi termini Martin Jacques, nel programma *Assignment* trasmesso nell'aprile 1993 dalla rete BBC2.
8. L'attuale sindaco Vitali, per esempio, è succeduto a Imbeni, dopo che questi ha dato le dimissioni in base alla necessità di un cambiamento di leadership.
9. L'aumento si è verificato soprattutto fra il 1985 e il 1992.
10. Ci si riferisce qui alle cifre fornite dal Ministero degli Interni per il 1991. Le cifre relative ai clandestini possono essere solo stime: quella del 2% è data da fonti locali, come il Comune di Bologna, inchieste di giornali (*La Stampa* del 21 giugno 1994, tra gli altri), e la chiesa cattolica (Caritas).
11. Si vedano le Tavole 4 e 5 riguardanti le nazionalità di provenienza delle immigrate.
12. Il dubbio sul fatto che non sia etico avere una donna, specie se sottopagata e di colore, come domestica, ha fatto solo un timida comparsa tra le donne di sinistra che ne hanno discusso – brevemente – sulla stampa nazionale nel 1992.
13. Le leggi sono uguali sia per le COLF bianche che per quelle immigrate, se sono in possesso dei documenti necessari. Il problema consiste nel lassismo con cui le leggi vengono normalmente applicate in Italia, che dà adito allo sfruttamento delle immigrate.
14. Il tema del divario fra teoria e pratica è uno di quelli che ha maggiormente interessato lo scambio fra le città gemelle di Bologna e Coventry (1984–1993). Su questo argomento e sulle impressioni delle donne immigrate rispetto a Bologna, si veda il già citato video *Oltremare: Qui e Altrove* (Bologna, Sezione Femminile PDS, Realizzazione Movie Movie, 1991).
15. È interessante che durante lo scambio Bologna-Coventry siano stati espressi punti di vista molto diversi fra loro sull'integrazione dalle diverse parti. Nel complesso, il gruppo di Coventry ha percepito l'atteggiamento italiano in senso paternalistico, mentre gli Italiani hanno criticato gli Inglesi per una visione a loro giudizio troppo limitata che porterebbe, secondo loro, alla ghettizzazione degli immigrati.
16. Riguardo alle donne italiane e alle pari opportunità si può consultare l'ottimo riassunto fatto dalla giornalista Stefanella Campana su *La Stampa* di giovedí 16 dicembre 1993, p. 32: «Piú donne nell'economia e il lavoro cambia».
17. Le donne di Coventry (in maggioranza di origine asiatica) che si sono recate a Bologna nel 1992 sono state colpite in senso positivo dal diverso approccio rispetto alla formazione delle donne immigrate in Italia (per lo piú magrebine), cioè dall'accento posto sulla creazione di cooperative piuttosto che sull'iniziativa privata.
18. Non siamo riuscite ad ottenere la data esatta. All'Ambasciata di Londra pensano che il Ministero abbia cessato di esistere nel 1990, ma non ne sono certi.
19. Si veda in proposito una intervista rilasciata al quotidiano *La Stampa* dal Ministro Guidi, «Sí a un filtro intelligente: bisogna tutelare i piú deboli», 21 giugno 1994, p. 5.

Riferimenti bibliografici

Z. Abdel Aziz, intervento senza titolo fatto all'incontro di studio *L'immigrazione a Bologna: le politiche comunali per il 1991*, Bologna, Comune di Bologna, 1991a, pp. 105–15.

Z. Abdel Aziz, intervento senza titolo fatto al convegno *L'emigrazione al femminile*, in R. Bonoli (a cura di), *L'emigrazione al femminile: Atti del Convegno*, Bologna, Regione Emilia-Romagna, Consulta Regionale per l'Emigrazione e l'Immigrazione, vol. 7, 1991b, pp. 183–6.

M. Alamin, intervento senza titolo fatto al convegno di cui sopra, *L'emigrazione al femminile*, op. cit., 1991.

Z. Argata Sabatini, intervento senza titolo fatto alla conferenza *Prima Conferenza Regionale delle Associazioni degli Immigrati*, Bologna, Regione Emilia-Romagna, 3 aprile 1993.

L. Balbo e L. Manconi, *I razzismi reali*, Milano, Feltrinelli, 1992.

G. Caccialupi, «L'assistenza sanitaria agli immigrati da parte di una struttura pubblica: il Centro per la salute delle donne straniere dell'USL 28 di Bologna. Prima Analisi di esperienze», in *Società Multietnica: appunti e dati sul fenomeno migratorio in provincia di Bologna*, Bologna, Provincia di Bologna,

1993, n. 4, pp. 53–8.
G. Campani, «Donne immigrate in Italia», in G. Cocchi (a cura di), *Stranieri in Italia: caratteri e tendenze dell'immigrazione dai paesi extracomunitari,* Bologna, Istituto Carlo Cattaneo/Misure, 1989, pp. 3–16.
A. Del Mugnaio, proposta per il nuovo *Progetto per l'Immigrazione,* Bologna, Comune di Bologna, 1993.
European Women's Lobby, *Confronting the Fortress – Black and Migrant Women in the European Community,* 1993.
G. Favaro e M. Tognetti Bordogna, *Politiche sociali ed immigrati stranieri,* Roma, La Nuova Italia, 1989.
M. Garoia, intervento senza titolo fatto all'incontro di studio di cui sopra, *L'emigrazione al femminile,* op. cit., 1991, pp. 104–7.
R. Hamidi, «Forme di rappresentanza», intervento fatto alla *Prima Conferenza Regionale delle Associazioni degli Immigrati,* op. cit., 1993.
M. Moruzzi e A. Fiorenza, *Progetto per l'Immigrazione,* Bologna, Comune di Bologna/Assessorato alle Politiche Sociali, 1990.
M. Moruzzi, *Nota sullo stato di attuazione del progetto immigrazione e proposte per il completamento della prima fase di intervento,* Bologna, Comune di Bologna, 1991.
M. Palazzi, «Donne extracomunitarie in Emilia-Romagna», in R. Bonoli (a cura di), *L'emigrazione al femminile,* op. cit., 1991, pp. 19–37.
L. Parmeggiani, «I diritti delle donne migranti», in *Parità e differenza: tesi del corso operatrici di parità,* Bologna, Bromurodargento, 1992, pp. 77–102.
A. Pesce, *Un'altra Emilia-Romagna,* Bologna, Commissione Regionale per la Realizzazione della Parità fra Uomo e Donna, 1991.
P. Santini, V. Sogni e L. Squarzoni, «Considerazioni sul profilo del consigliere di parità nell'Ente Provinciale», in *Parità e differenza,* op. cit., 1992, pp. 16–74.
P. Vitiello, «Il centro stranieri della Caritas Diocesana di Bologna», in *Società Multietnica,* op. cit., 1993, pp. 88–94.
«Supplemento sulla Legge 215/92», su *Noidonne,* n. 7–8, 1992.
Sono inoltre stati consultati i testi integrali delle leggi citate.
Per una bibliografia completa sull'argomento vedere U. Melchionda, *L'immigrazione straniera in Italia. Repertorio bibliografico,* Roma, Edizioni Lavoro ISCOS, 1993.

Ringraziamenti

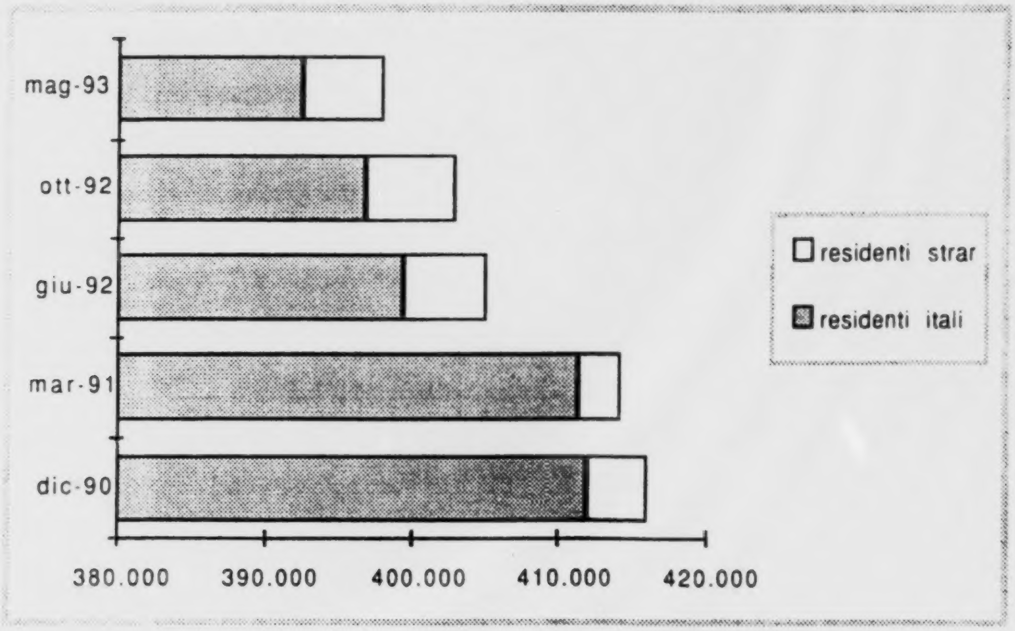
Sono moltissime le donne (e alcuni uomini) che ci hanno aiutate a completare questo lavoro. Ringraziamo in particolare:
- in Italia:
Zenab Abdel Aziz (Presidente, Associazione Donne Arabe, membro della Consulta Regionale per l'Immigrazione della Regione Emilia-Romagna); Zita Argata Sabattini (Presidente, Associazione Donne Filippine, membro della Consulta Regionale per l'Immigrazione della Regione Emilia-Romagna); Jula Bleta (Presidente, Associazione Paramana, Bologna); Giovanna Campani (Professoressa, Università di Firenze); Paola Castagnotto (Assessore alla Pubblica Istruzione, Comune di Ferrara); Loretta Michelini (Cooperativa Progetto Integrazione, Bologna); Marta Murotti (Presidente, FILEF, Bologna e Direttore della rivista *Emilia-Romagna nel mondo*); Lara Parmeggiani (Progetto Donna, Comune di Bologna);
- nel Regno Unito (a Coventry):
Glynis Cousin (Tile Hill College); Phil Dunn, Angela Evans, Harriet Gore, Brian Parker e Ann Selby (City Council); David Jones (Senior Lecturer in English, Coventry University); Cathy Preston (Women's Education Coordinator, Department of Continuing Education, University of Warwick).

1.- Le dimensioni del fenomeno a Bologna:
al 31 maggio 1993

Cittadini italiani residenti a Bologna	392.337
Cittadini stranieri residenti a Bologna	5.687
totale	398.024

PROGRESSIONE DELLE PRESENZE DI EXTRACOMUNITARI NELLA CITTÀ DI BOLOGNA

	dic-90	*mar-91*	*giu-92*	*ott-92*	*mag-93*
popolazione residente	412.000	411.172	399.315	396.758	392.337
residenti stranieri	4.063	3.038	5.650	5.974	5.687
totale	416.063	414.210	404.965	402.732	398.024
percentuale stranieri	*0,98*	*0,73*	*1,40*	*1,48*	*1,43*



residenti italiani e stranieri a Bologna

Tavola 1

SERVIZIO IMMIGRAZIONE

extracomunitari	*dic-90*	*mar-91*	*giu-92*	*ott-92*	*mag-93*
censiti dal Servizio Immigrazione	1.627	1.808	2.180	2.725	2.062
presenti nei Centri di accoglienza	1.025	903	1.472	1.306	1.238
%	*63,00*	*49,94*	*67,52*	*47,93*	*60,04*

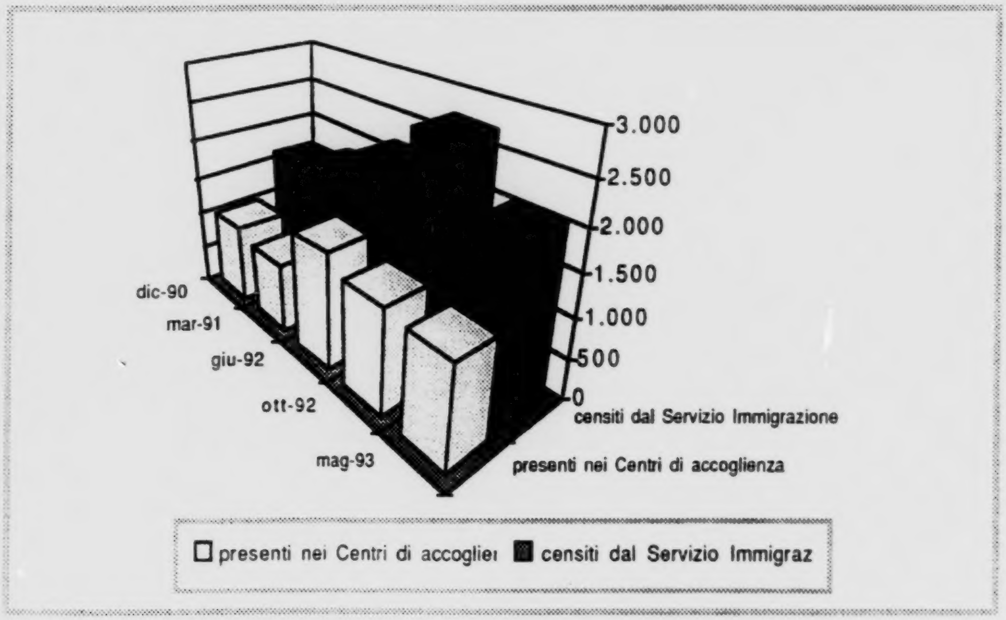


Grafico 2: confronto tra censiti e presenti nei Centri di accoglienza

Extracomunitari privi di alloggio censiti a Bologna dal 1/1/90 al 31/5/93		4.120
assenti a successivi censimenti	1.343	
espulsi o allontanatisi dalle strutture di accoglienza	702	
	2.045	
Privi di alloggio presenti a Bologna al 31/5/93		2.075
- nei Centri di accoglienza (ex scuole, prefabbricati, appartamenti, centri per famiglie)	1.238	
- senza alcuna dimora	837	
	2.075	

Tavola 2

SESSO

	nei centri di prima accoglienza	*in altri insediamenti*	*totale*	*%*
maschi	1021	566	1.587	97,54
femmine	4	36	40	2,46
	1025	**602**	**1627**	

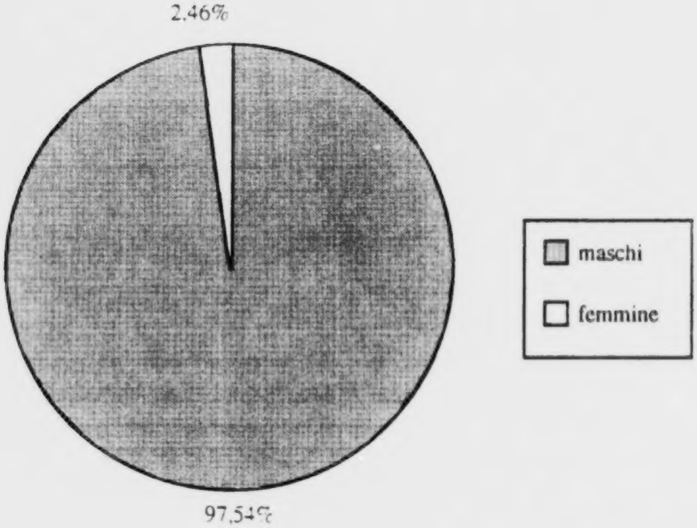


Grafico n° 3: Sesso (tutti)

Tavola 3

Tav. H - Stranieri residenti per cittadinanza e sesso al 31 dicembre 1991 e 1992 (1)

	Paesi	1991			1992		
		M	F	MF	M	F	MF
	Europa	733	764	1.497	800	785	1.585
al	Albania	18	1	19	58	7	65
a	Austria	5	17	22	5	18	23
b	Belgio	9	9	18	10	9	19
bg	Bulgaria	4	11	15	3	13	16
cs	Cecoslovacchia	7	6	13	4	5	9
dk	Danimarca	5	11	16	5	14	19
sf	Finlandia	1	5	6	1	4	5
f	Francia	52	126	178	52	117	169
d	Germania	70	92	162	74	89	163
gr	Grecia	240	100	340	214	92	306
irl	Irlanda	3	3	6	2	3	5
yu	ex Yugoslavia	54	45	99	99	73	172
l	Lussemburgo			0	1		1
m	Malta	5	1	6	5	1	6
n	Norvegia	1	3	4	0	2	2
nl	Paesi Bassi	22	16	38	23	21	44
pl	Polonia	22	32	54	23	34	57
p	Portogallo	4	12	16	6	16	22
gb	Regno Unito	101	101	202	94	86	180
rsm	Rep.di San Marino	22	20	42	22	17	39
r	Romania	7	20	27	12	16	28
e	Spagna	27	57	84	34	61	95
s	Svezia	4	6	10	3	7	10
ch	Svizzera	38	45	83	39	46	85
h	Ungheria	7	12	19	6	14	20
su	ex U.R.S.S.	5	13	18	5	20	25
	Africa	700	320	1.020	1.356	363	1.719
dz	Algeria	19		19	19	2	21
anl	Angola	1		1	3		3
bf	Burkina Faso	1		1	3		3
ru	Burundi		1	1		1	1
cm	Camerun	6		6	7		7
cv	Capo Verde	2	9	11	4	8	12
tch	Ciad	1	1	2			0
ci	Costa d'Avorio	3		3	3	1	4
rcb	Congo	2	2	4	1		1
et	Egitto	81	19	100	79	19	98
eth	Etiopia	85	187	272	91	176	267
ga	Gabon	4	1	5	3	1	4
gh	Ghana	1	2	3	2	2	4
dj	Gibuti	1		1			0
rg	Guinea	1		1	1	1	2
gub	Guinea Bissau	1		1		1	1
eak	Kenia	4	3	7	6	4	10
lib	Libia	12	4	16	8	4	12
md	Madagascar		1	1		2	2
rmm	Mali	5	3	8	5	2	7
ma	Marocco	221	44	265	700	73	773
ms	Maurizio	4	9	13	5	8	13
mzb	Mozambico			0		1	1
wan	Nigeria	27	10	37	29	14	43
rca	Rep. Centrafricana			0	1		1
rwa	Ruanda	2		2	2		2
stp	Sao Tome'e Principe		1	1		1	1
sn	Senegal	34		34	70		70
sy	Seychelles	5	4	9	5	4	9
sm	Somalia	18	10	28	21	23	44
za	Sud Africa	1	1	2	1	1	2
sud	Sudan	2		2	3		3
eat	Tanzania			0	1		1
tg	Togo	1		1			0
tn	Tunisia	153	8	161	282	13	295
eau	Uganda			0		1	1
zr	Zaire	2		2	1		1

Paesi	1991			1992			
	M	F	MF	M	F	MF	
Asia	915	728	1.643	1.149	793	1.942	
Bangladesh	16		16	27		27	bd
Bhutan	7		7	7		7	bhu
Cambogia	1		1			0	k
Cina	220	180	400	247	219	466	rc
Cipro	3	2	5	1	1	2	cy
Corea del Sud	1	4	5	1	4	5	rok
Filippine	147	301	448	180	315	495	rp
Giappone	6	13	19	11	18	29	jap
Giordania	58	5	63	48	4	52	jor
India	9	18	27	9	16	25	ind
Indonesia	3	3	6	3	3	6	ri
Iran	166	80	246	154	79	233	ir
Iraq	6	3	9	3	4	7	irq
Israele	72	38	110	63	34	97	il
Laos	1	1	2	1	2	3	lao
Libano	30	8	38	32	8	40	rl
Malaisia	7	3	10	7	4	11	mal
Maldive	1		1	1		1	ml
Oman			0	1		1	om
Pakistan	29		29	208		208	pak
Singapore		1	1		1	1	sgp
Siria	43	14	57	46	15	61	syr
Sri Lanka	67	42	109	75	50	125	cl
Taiwan	2	1	3	3	1	4	tw
Thailandia		3	3	0	6	6	t
Turchia	16	5	21	18	7	25	tr
Yemen del Nord	4		4	2		2	yen
Vietnam		3	3	1	2	3	vn
America	230	293	523	209	321	530	
Argentina	13	21	34	12	22	34	ra
Barbados		1	1		1	1	bds
Bolivia	2	1	3	2		2	bol
Brasile	18	61	79	17	70	87	br
Canada	10	8	18	8	8	16	cdn
Cile	16	26	42	16	27	43	rch
Colombia	10	10	20	12	16	28	co
Costa Rica	2	1	3	1	3	4	cr
Cuba	2	1	3	3	3	6	c
Dominica			0			0	wd
Ecuador	1	4	5	1	4	5	ec
El Salvador		2	2		2	2	es
Giamaica			0		1	1	ja
Guatemala		1	1		1	1	gca
Haiti		1	1		1	1	rh
Messico	5	7	12	4	9	13	mex
Nicaragua	4	10	14	4	7	11	nic
Panama	2	1	3	2	3	5	pa
Paraguay		1	1			0	py
Peru'	13	27	40	12	34	46	pe
Rep. Dominicana	6	15	21	7	18	25	dom
U.S.A.	113	83	196	97	80	177	usa
Uruguay	1	1	2	1	1	2	u
Venezuela	12	10	22	10	10	20	yv
Oceania	5	7	12	5	7	12	
Australia	5	6	11	5	5	10	aus
Nuova Zelanda		1	1		2	2	nz
Apolide	4	5	9	4	5	9	apo
In complesso	2.587	2.117	4.704	3.523	2.274	5.797	

Tavola 4

BEST COPY AVAILABLE

Ruolo familiare delle donne di cittadinanza etiopico-eritrea e filippina nel comune di Bologna e egiziana nel comune di Reggio Emilia.

Valori relativi a 100

	CITTADINANZA		
Ruolo familiare	**Etiopico-eritrea**	**Filippine**	**Egiziana**
Capo-famiglia	63,60	67,30	8,30
Moglie	9,20	21,30	48,60
Figlia	16,90	6,60	40,30
Madre	2,20	—	—
Sorella	2,70	—	—
Cugina	—	0,60	—
Nipote	—	—	1,40
Zia	—	—	0,70
Convivente	5,40	3,60	—
Altro	—	0,60	0,70
Totale	100,00	100,00	100,00

Fonti: Comune di Bologna e Comune di Reggio Emilia, Dati anagrafici.

Distribuzione per età delle residenti di nazionalità etiopico-eritrea e filippina nel comune di Bologna e egiziana nel comune di Reggio Emilia.

Valori relativi a 100

	CITTADINANZA		
Classi di età	Etiopico-eritrea	Filippine	Egiziana
0 — 5	3,80	4,80	21,50
6 — 14	8,70	1,20	18,80
15 — 24	6,10	4,20	4,20
25 — 34	15,20	42,50	36,10
35 — 44	44,60	37,70	17,30
45 — 54	15,70	9,00	1,40
55 — 64	5,40	0,60	0,70
65 — 74	0,50	—	—
Totale	100,00	100,00	100,00

Distribuzione per stato civile delle residenti di cittadinanza etiopico-eritrea e filippina nel comune di Bologna e egiziana nel comune di Reggio Emilia.

Valori relativi a 100

	CITTADINANZA		
Stato civile	**Etiopico-eritrea**	**Filippine**	**Egiziana**
nubile	62,50	62,50	44,80
coniugata	23,00	35,70	54,50
vedova	9,80	1,20	0,70
separ/divorz	3,80	0,60	—
Totale	100,00	100,00	100,00

Tavola 5

Progetto Donna (PD)
Attività organizzate per le donne immigrate – 1989/1993

1989
1. Conferenza/Incontro su e con donne cilene. L'incontro verte sulle difficoltà che queste donne incontrano a loro rientro in Cile, dopo un'esperienza di emigrazione.
2. Giornata/Conferenza sulla donna araba. PD produce una guida bilingue in arabo e italiano sui servizi disponibili a Bologna per le donne immigrate che viene distribuito a tutti i partecipanti alla conferenza.

1990
1. Seminario sulle pari opportunità sul lavoro e sulle donne nell'impresa.
2. PD collabora all'organizzazione del convegno regionale (organizzata dalla Consulta Regionale per l'Emigrazione e l'Immigrazione dell'Emilia-Romagna) sulle donne emigrate ed immigrate, 'L'emigrazione al femminile', Bologna, 12–13 gennaio.

1992
1. PD organizza un corso per sarte/operatrici tessili utilizzando fondi sociali dell'UE ed in collaborazione con Pangea (un'associazione di volontariato fondata da donne e uomini immigrati insieme ad Italiani), Paramana (un'associazione di volontariato formata da donne italiane e donne immigrate), e Cooperativa Progetto Integrazione (una cooperativa creata da donne italiane e donne immigrate). Il corso dura 5 mesi e finisce il 5 marzo 1993. In occasione della Giornata della Donna dell'8 marzo 1993, le donne immigrate presentano le loro creazioni di moda ad una sfilata organizzata dalle associazioni di cui sopra in collaborazione con le donne del PDS. Il festival delle donne include inoltre una scena multiculturale con esposizione di artigianato e cibi tradizionali preparati sia da donne bolognesi, sia da donne immigrate.
2. PD partecipa allo scambio tra donne immigrate di Coventry (di origine principalmente asiatica) e Bologna (di origine principalmente magrebina). In ottobre un gruppo di donne di Coventry visita il centro da cui opera Progetto Donna e incontra le donne che frequentano il corso per sarte.
3. PD partecipa all'organizzazione dell'incontro di studio su «Donne immigrate e ricongiungimento familiare: le politiche sociali nell'applicazione del diritto», organizzato dalla FILEF (Federazione Italiana Lavoratori Italiani Emigrati e Famiglie) in collaborazione con la già citata Cooperativa Progetto Integrazione e con il sostegno degli enti locali e di molte associazioni di volontariato.
4. PD ottiene fondi sociali UE al fine di creare un centro per donne immigrate di origine araba. Il centro includerebbe bagni turchi ed una lavanderia. L'obiettivo sarebbe di permettere alle donne arabe di creare una propria cooperativa utilizzando abilità preesistenti (la tradizione del massaggio, della cura del corpo, nonché la cura degli abiti ed il rammendo). Purtroppo gli stanziamenti iniziali vengono utilizzati dal Comune per creare centri di prima accoglienza la cui utenza è principalmente maschile.
5. PD riceve un secondo stanziamento di fondi UE ed il progetto diviene parte integrante del Progetto per l'Immigrazione stilato da Anna Del Mugnaio ed approvato nel gennaio del 1994.

Progetto Donna ha terminato di esistere nel 1994, in quanto il Comune ha deliberato di assorbire le sue funzioni all'interno di una commissione comunale.

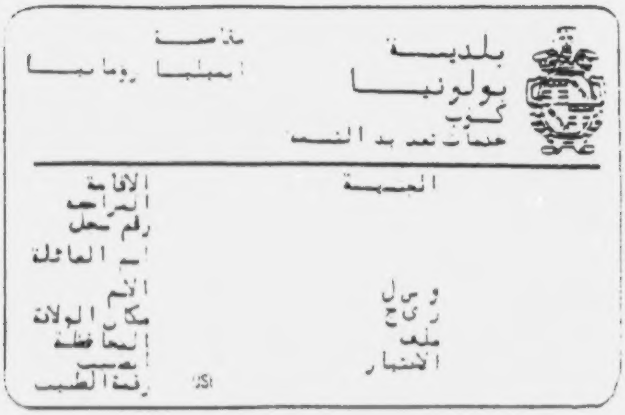
Tavola 6

Servizi principali disponibili per donne immigrate a Bologna

- Progetto Donna (vedere Tavola 2), 1989 (Comune di Bologna);
- Centro Stranieri (Centro di assistenza per immigrati, per documenti, prima accoglienza, ecc.), 1987;
- Centro di documentazione CD/LEI (Centro di Documentazione e Laboratorio per un'Educazione Interculturale), 1993 (Comune e Università di Bologna);
- Associazioni per immigrati in generale e donne immigrate in particolare (volontariato), quali: Associazione delle donne arabe dell'Emilia-Romagna (1988), Associazione delle donne filippine (?), Paramana (1990), Cooperativa progetto integrazione (1991). Le associazioni sono in genere legate al coordinamento delle singole comunità (filippina, cinese, ecc.);
- Centro stranieri della Caritas Diocesana di Bologna (1977). Legato alla chiesa, fu il primo ente 'ufficiale' a provvedere servizi per immigrati. Nel marzo del 1993 ha creato quattro appartamenti per donne immigrate con emergenza casa (Sperandio e Vertuani, 1993);
- Parroci e arcipreti bolognesi nelle parrocchie dei vari quartieri. I preti vengono in genere preferiti, in caso di bisogno, da immigrate non provviste di documenti, in quanto garantiscono discrezione assoluta. Spesso la popolazione locale si rivolge al parroco se vuole impiegare una COLF (comunicazione personale);
- Sezioni femminili all'interno di sindacati e partiti, soprattutto CGIL e PDS rispettivamente;
- Centro per la salute delle donne straniere dell'USL 28 di Bologna: primo «welfare centre» creato unicamente per donne immigrate in Italia. Le consulenze sono assicurate in italiano, francese ed inglese dalle operatrici sanitarie, in arabo e cinese dalle mediatrici culturali che sono donne appartenenti rispettivamente alle comunità marocchina e cinese (Caccialupi, 1993, pp. 58–9).

Tavola 7

CUP - CARD PER I CITTADINI EXTRACOMUNITARI DI LINGUA ARABA RESIDENTI IN CITTA'



بلدية
بولونيا
كوب
خدمات تعد بد النسـ

مقاطعة
إيميليا روما نيا

الجنسية

و س ل
ر ي ح
ملف
الاختيار

الاقامة
المراجع
رقم سجل
اسم العائلة
الاسم
مكان الولادة
المحافظة
تعيين
رقم الطبيب

USL

Figura 1

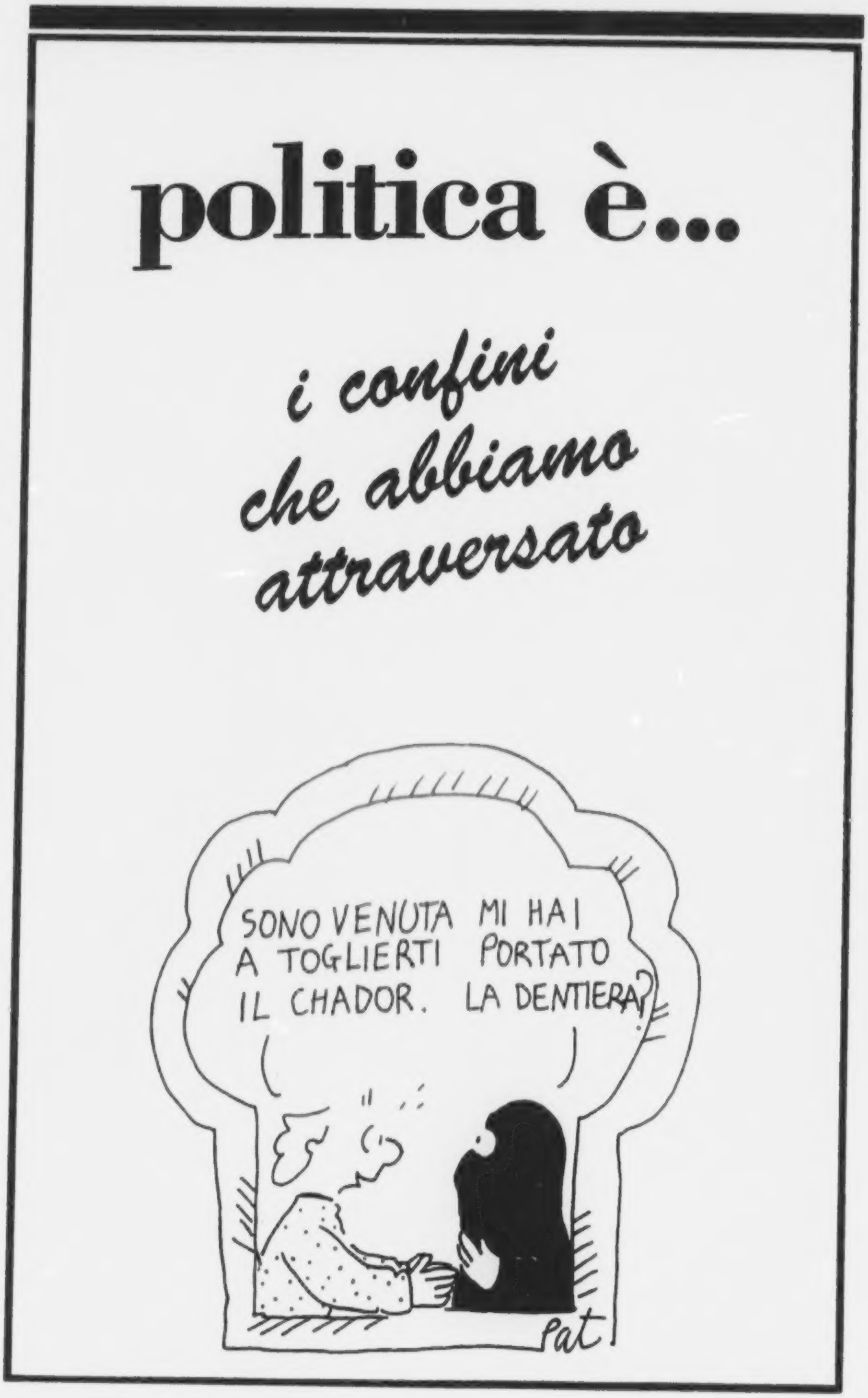

politica è...
i confini
che abbiamo
attraversato
SONO VENUTA A TOGLIERTI IL CHADOR.
MI HAI PORTATO LA DENTIERA?
Pat

Figura 2

da: Agenda ottomarzo, 1993–94, A. M. Crispino/M. Lanfranco (omaggio de «L'Unità»)

The infernal pilgrimage: a study of Giorgio Caproni's *Stanze della funicolare (2)*: Part I

Catharine Mackenzie
University of Hull

The poem to be analysed in this essay forms the second part of a series of verses which have the collective title of *Stanze della funicolare*; in its turn, this collection of poems is drawn from *Il passaggio d'Enea*, a collection written by Caproni between 1943 and 1955. It is therefore helpful, although perhaps not essential, to consider *Versi*, the poem to be analysed, both in the context of the railway verses and in the wider context of the collection. The text under consideration is reproduced below.

Stanze della funicolare

1. Interludio

E intanto ho conosciuto l'Erebo
– l'inverno in una latteria.
Ho conosciuto la mia
Prosèrpina, che nella scialba
veste lavava all'alba
i nebbiosi bicchieri.

Ho conosciuto neri
tavoli – anime in fretta
posare la bicicletta
allo stipite, e entrare
a perdersi tra i vapori.
E ho conosciuto rossori
indicibili – mani
di gelo sulla segatura
rancida, e senza figura
nel fumo la ragazza
che aspetta con la sua tazza
vuota la mia paura.

2. Versi

Una funicolare dove porta,
amici, nella notte? Le pareti
preme una lampada elettrica, morta
nei vapori dei fiati – premon cheti
rombi velati di polvere e d'olio
lo scorrevole cavo. E come vibra,
come profondamente vibra ai vetri,
anneriti dal tunnel, quella pigra
corda inflessibile che via trascina
de profundis gli utenti e li ha in balía
nei sobbalzi di feltro! È una banchina
bianca, o la tomba, che su in galleria
ora tenue traluce mentre odora
già l'aria d'alba? È l'aperto, ed è là
che procede la corda – non è l'ora
questa, nel buio, di chiedere l'alt.

È all'improvviso una brezza che apre,
allo sbocco del tunnel, con le spine
delle sue luci acide le enfiate,
fragili vene piú lievi di trine
sanguigne e di capelli dentro gli occhi
d'improvviso feriti – è d'improvviso
l'alba che sa di rifresco dai cocci
e dai rifiuti gelidi, e sul viso
scopre pei finestrini umidi un'urbe
cui i marciapiedi deserti già i primi
fragori di carrette urgono. A turbe
s'urgono gli spazzini cui gli orecchi
ha arrossato una sveglia urlando l'ora
nel profondo del sangue, neppur qua
può aver tregua la corda – non è l'ora
questa, nel caos, di chiedere l'alt.

E lentamente, in un brivido, l'arca,
di detrito in detrito, entro la lieve
nausea s'inoltra – oscillando defalca
i mercati di pesce e d'erbe, e il piede
via sospinge di felpa oltre le bianche
rocce del giorno. E laddove un colore
di febbre la trascorre sulle panche
ancora intorpidite, a un tratto al sole
ahi quale orchestra frange fresca il mare
col suo respiro di plettri. Col rame
d'un primo melodioso tram nel sale
di cui l'etere vibra, fra il sartiame
d'un porto ancora tenero un'aurora
ecco di mandolini entro cui già
ronza chiusa altra spinta – ecco un'altr'ora
in cui impossibile è chiedere l'alt.

E via per scogli freschissimi ed aria,
nella tremula Genova, l'antico

legname della barca a fune in aria
nero travalica i ponti – l'intrico
scande d'obliqui deviamenti, e giunge
per terrazze a conoscere l'aperta
trasparenza del giorno. Ove se punge
umido ancora l'occhio una piú certa
scoscesa di cristalli e ardesie, e vela
guai se spinge l'utente oltre il dosato
passo del cavo l'incanto! Si vela
il vetro al vaporoso grido, e il fiato
in nebula condensa la parola
che in nomi vani appanna l'aria – la
cristallina presenza entro cui l'ora
giusta è sfuggita di chiedere l'alt.

L'ora che accendono bianche le tende
agitate alla prima brezza, e al mare
reca ragazze il cui sciame discende
fresco le scalinate – arde di chiare
maglie la lana e l'acuta profluvie
di capelli e di risa, e gli arrossati
calcagni acri nei sandali tra esuvie
di conchiglie ristora e vetri. I lati
vibrano della muta arpa che inclina
unicorde a altre balze, ma già un Righi
rosso da un'altra Genova la cima
tira inflessibile al cavo – dai gridi
l'arca e dalle persiane verdi l'ora
stacca come un sospiro, oltre cui sta
di specchi e freschissima la sola
stanza ove lieve era chiedere l'alt.

E la mano, chi muove ora? chi accende
la mano corallina che saluta
trasparente di sangue, ora che intende
di soprassalto la barca la cupa
mazza di mezzogiorno sul bandone
ondulato che rulla? A un'Oregina
grigia di casamenti ove il furgone
duro s'inerpica, ahimè se una prima
nube la copre mentre una sassata
fa in frantumi quel sangue – mentre oscura
l'ombra del carro la frigida erbata
fra il pietrisco e i bucati, e a lungo d'una
guerra ch'è esplosa a squarciagola, scola
come a grandine un tetto! Forse è qua
che si teme l'arresto? o forse è l'ora
fra i panni scialbi di chiedere l'alt?

Forse qui è l'urto . . . Ma no! allo Zerbino
alto sopra le carceri, nel grigio
fiato di tramontana ora un bambino
corre ancora di piume – porta il viso
ad un palmo dai vetri, e se scompare
nel colpo che di tenebra riannera
l'aria, fra le rovine d'aria appare
dei genovesi in raduno la nera
mutria – la gara a bocce col nitore
entro l'arca di colpe chiude. Inclina
l'arca a quel peso di buio, ma ancora
non l'arresta il suo cavo – via la fa
scivolare in silenzio verso altr'ora
d'un piú probabile labile alt

E i fanali . . . Che sera è mai accaduta?
quale notte prelude? Una sterrata
zona scintilla di cocci e di muta
luna, ch'ora in silenzio copre e aerata
luce di pioggia promessa. La prua
volge l'arca a Staglieno, e se la mano
porta l'utente a bocca, la sua
fronte è spruzzata a un tratto da un lontano
sciame di gocce gelide che al cuore
l'abbandono impediscono. Giú i vetri
tira, ma ormai una musica incolore
altri vetri infittisce – rada stria
di lucori la notte, all'inodora
promessa sorvolando muta, la
cheta barca procede verso altr'ora
forse piú giusta di chiedere l'alt.

E intanto, quale fresca pioggia cade,
notturna, sulla buia funivia
che lentissima scivola e pervade
di silenzio la zona? Mentre via,
via essa ascende vibrando sottile
nella tenebra dolce, da una loggia
che una nebula sciacqua, altra sottile
acqua d'argento s'accende – è una pioggia
piú fresca del respiro che dal mare
all'utente apre il petto, ora ch'ei tocca
timido il fildirame cui trasale
lontanissimo un timpano. La bocca
apre stupita a quel trillo, ma ancora
sulle lastre lavate la città
dal profondo altre voci porge – altr'ora
in cui il nichelio non può segnar l'alt.

E la funicolare dolce dove
sale, bagnata e celeste, nell'urna
della città di mare umida? dove,
col suo cavo oliatissima e notturna,
altri scogli raggiunge e una sfilata
di ragazze in amore? A marinai
porgono, andando, la spalla spruzzata
sulle selci ove cantano – ove mai
cadde minuta una pioggia piú fresca
sul tepore degli aliti. E sul mare
che ancora tenerissimo rinfresca
col suo lume la notte, ahi se compare
fra le nubi una luna di cui odora
come un pesce la pietra! . . . Perché qua
non s'arresta la corda? perché l'ora
neppure in sogno è di chiedere l'alt?

Oh, una brezza ha potenza, e via trascina,
con in cavo inflessibile, anche il suono
di quei sandali freschi e della prima

voce che si alza sulle altre. E nel tuono
bianco che il mare fa sulla banchina
superata dall'arca, in un lucore
nuovo una nebbia l'appanna – è la prima
luce d'un'alba che non ha calore
di figure e di suoni, e verso cui
l'arca silenziosissima sospira
la sua ultima meta. Ma nei bui
bar lungomare, ohimè la lampadina
che a carbone s'accende per la sola
donna che lava in terra – che già sa
fra i bicchieri del latte ove sia l'ora
in cui l'utente può chiedere l'alt!

Perché è nebbia, e la nebbia è nebbia, e il latte
nei bicchieri è ancor nebbia, e nebbia ha
nella cornea la donna che in ciabatte
lava la soglia di quei magri bar
dove in Erebo è il passo. E, Proserpina
o una scialba ragazza, mentre sciacqua
i nebbiosi bicchieri, la mattina
è lei che apre alla nebbia che acqua
(solo acqua di nebbia) ha nella nebbia
molle del sole in cui vana scompare
l'arca alla vista. La copre la nebbia
vuota dell'alba, e la funicolare
già lontana ed insipida, scolora
nella nebbia di latte ove si sfa
l'ultima voglia di chiedere l'ora
fra quel lenzuolo di chiedere l'alt.

Before embarking on a specific discussion of the poem, I would like to establish its significance in terms of its context. As the second part of *Stanze della funicolare*, it describes a journey by cable railway out of Genoa, whereas the first part, *Interludio*, was concerned with people waiting in a milk bar – this sets the scene for *Versi* and introduces various concepts by acquainting the reader with the milk bar and the waitress working inside; both will figure significantly as images in the conclusion of *Versi*. Although Persephone is working in a milk bar, and not at a railway station, the connection is made through *Versi*, and the bar is perhaps a sort of stop-off, a gateway to lands beyond, a suggestion confirmed by the conclusion of the poem. Thus *Interludio* introduces the allegory of the waitress washing the milk glasses, who is identified as Persephone, the suggestion that Hell (*l'Erebo*), her traditional residence, has a physical, everyday location, and the themes of waiting, blindness and confusion – there is fog, noise and the disappearance of entering customers.

The title *Il passaggio d'Enea* refers to the plight of the classical hero Aeneas, who was doomed to wander the earth after the capture of Troy in search of a location for a new city. The main theme of this collection of poetry, therefore, is that of the wayfarer whose destination is unknown: an allegory of the journey of life towards death, confusion towards enlightenment, or perhaps just simply movement itself. Aeneas' condition could be said to symbolise restlessness and disorientation, particularly as he does not know his destination, and similarly human beings do not know their spiritual destination, having a rather vague and confused notion of their place and significance in the universe. Bearing this literary reference in mind, then, *Versi* and *Stanze della funicolare* both represent aspects of this metaphysical journey in concrete terms. The journey is also considered in other poems in this collection, such as *L'ascensore* and *Epilogo*.

Versi could thus be seen as a seminal poem in this collection, despite its unassuming title. Taking the theme of the journey – temporal, intellectual or otherwise – as a starting point, I would like first to examine the development of this and related themes throughout the course of the poem, and then to move on to other issues such as versification, structure and style.

Literally, the poem depicts a journey made by cable railway through and out of Genoa, and lasting around 24 hours, from one dawn to the beginning of the following day. Various uses of recurrent imagery (which I shall explain in more detail later on), a certain formality of style, and particularly the classical references at the end of this poem to Hell and Persephone, would suggest that this journey goes beyond the purely literal, becoming metaphysical or even mythical in nature. If the passengers in the train are destined for Hell, then the journey might be seen as an allegory of the journey of life towards death, of the search for meaning in the universe, or the inexplicably frustrating human condition of development and transience. Each literary stanza represents a possible physical 'stanza', a stop for the train; or, depending on one's interpretation, various stages in life's journey, or attempts to resolve the mystery of the human condition (or to find an exit from it!). All of these attempts or stages are thwarted, however, and even the last stanza in the poem does not solve the problem: the poem may have reached an arbitrary conclusion, but the journey obviously has not, suggesting that this is an eternal problem rather than an incidental one. In fact, even the poem's opening, which simply catches the train already on the journey, in the middle of a tunnel and symbolically between stations, suggests that this concerns the infinite movement and wayfaring of the human race; one life may begin at the moment of conception and end with death, but *Versi* is concerned with situating this in the wider context of that life's place in time and space. The questions being posed here concern origins and destination, and no answer is provided: life is a constant journey, if seen on a metaphysical level, and any certainties or boundaries would diminish the impact of this theme.

Two ideas which are closely related to the theme of the journey are the themes of predestination and being lost, both of which are connected with a strong sense of ignorance, helplessness and oblivion or anaesthesia. 'Predestination' is perhaps an odd term to use in connection with this poem, since it implies order and meaning, and *Versi* rather blurs any such feelings with a ubiquitous suggestion of confusion, but I feel that the poem contains a definite impression of events proceeding in an inevitable, linear fashion, which is nevertheless completely beyond the control and understanding of those involved in them. To explain: the train, which symbolises the progress both of the individual and of the entire human race, as it contains a number of people and yet exists as an entity in its own right, is running in a definite direction, pulled by a *corda inflessibile* which is in its own turn, presumably, being operated by something or someone else. The train is pulled along; this is not a bus being driven to a destination, but rather a vehicle whose movement is determined by something else, something as yet unknown and operating from a great distance. At times, the cable is made out to be the 'driver' of this train, as in stanza 7 (*ma ancora/non l'arresta il suo cavo*) and yet, logically, the true driver of the train is elsewhere. If one assumes the authorial voice to be representative of the passengers on the train, these people seem to have no idea where they are, where they are going, and most importantly, where the train will stop. Unless the train stops, they have no choice but to travel, and in the direction of the train, even though the destination appears to be unclear; but the train does not stop, although the possibility is suggested in each stanza.

This predicament poses an interesting anomaly. Presumably the passengers on Caproni's train have some idea as to their chosen destination, and are aware that the train must stop somewhere, which might suggest that they have some control over their own destiny, and yet the overall impression gained from the poem is one of helplessness. Perhaps it is the lack of understanding, the confusion produced by the darkness, the fog, and the apparent unpredictability of stopping-places that give the passengers an air of powerlessness; or perhaps it is the deception, the confusion and anaesthesia produced by the *cheti/rombi velati di polvere* (stanza 1, lines 4–5), the *sobbalzi di feltro* (line 11), or the misty windows. Obviously the train is producing noise as there are references to the vibrating cable and distant rumbles, but the train is constantly described as being silent – perhaps the silence is more apparent to those inside, for whom these noises are reduced to a muffled *trillo* (stanza 9).

Having touched on and illustrated these themes of the journey, predestination, helplesness, being lost and anaesthesia, I would like to introduce briefly several related motifs which occur in *Versi*. These are linked to the already mentioned themes in the following manner: connected with the principal theme of journeying is the notion of transience, that is to say development as realised by movement in space and time; anaesthesia and ignorance have an apparent antithesis in the theme of suffering, physical or mental; while death features inevitably as an offshoot of all of these.

Transience, or change and impermanence, as opposed to the notion of predestination, is realised in *Versi* through the physical movement of the train through space and its movement through time. Time in this poem is an abstract concept made concrete, like Hell and consciousness: each physical (non)-stop of the train is closely linked with a particular time of day, as in the *bianche/rocce del giorno* (stanza 3), and even with weather conditions – the temperature tends to drop during the night, producing rain. Death, represented by Hell and Persephone, has an actual physical situation, in stanzas 11 and 12. Although other passengers on the train do not appear to undergo any fundamental changes, bar one or two frustrated attempts to see ahead (*guai se spinge l'utente oltre il dosato/passo del cavo l'incanto!* in stanza 4), or even to rest, the train itself is symbolic of the individual, thus its progress represents the movement of life. Weather conditions come and go, as do light and darkness in this poem, with an apparent unpredictability, although by stanza 8 there are intimations of a *pioggia promessa*, which will gradually appear, and become finer and finer until it dissolves into the *nebbia* at the end of the poem. The passengers cannot control the weather any more than they can stop the train, and climatic conditions are usually temporary, so they come to symbolise transience in their development and disappearance.

Other examples of transience in *Versi* are found in the uncertain nature of the journey itself, which has no conclusion. Breezes suddenly appear and blow away sounds, while rain rinses a *loggia* of whatever detritus it might have accumulated; the *spazzini* appear in stanza 2 because that is where they should be at that particular point in time, but they are presumably not always working. The *rifiuti gelidi* of stanza 2, and perhaps even the *cocci*, are remains of life or its accoutrements, while the train moves *di detrito in detrito* (stanza 3). These things only exist here in an altered, impermanent state; the rubbish will be swept away, and the shells will eventually sink into the soil. It must be said that everyone and everything in this poem appears to be at the mercy of time, just as the passengers are at the mercy of the train's cable (a symbol for time as well as for predestination?).

Physical suffering, with its connotations of pain, sickness and fever, is connected with mental suffering in *Versi*. Although the passengers appear to be insulated from the noises and images outside by the train's walls and misted windows, this numbness is not positive – there is little permanent relief from the tedium of the journey. Constant references to unwanted intrusion into the passengers' repose suggest a perpetual goading, a hellish torment. Confusion and disorientation are combined with sudden, harsh, piercing lights which render the passengers' eyes *feriti* (stanza 2), and the motif is continued in stanza 4 (*Ove se punge/umido ancora l'occhio una piú certa/scoscesa di cristalli e ardesie*). Needless to say, there is no preparing for this dazzling blindness, just as there is no preparing for the sudden departure from pleasant scenery. Eventually, the blindness, which has been suggested throughout the poem by the use of *finestrini umidi* and persistent rain streaking the windows, will find its terrible conclusion in the cataract in Persephone's eyes; she has become numb to the whole ghastly spectacle.

There are other physical torments, too: the train shakes its passengers about, and rain sprays their foreheads, preventing them from rest (although this last image has other connotations, to be explained later in this essay). A hand raised in greeting in stanza 6 becomes a target for stone-throwing; the girls in stanza 5 have *arrossati/calcagni acri nei sandali*, despite their revelry, and there are suggestions that the train might crash. Mention is made of *la lieve/nausea* and *un colore di febbre*. It is true that the poem also contains music, beauty and freshness, but these things do not last, and the use of words such as *ahi* and the poem's negative conclusion betray the poet's true concern.

It will by now be clear that mental suffering (confusion, uncertainty, impotence, being lost, incomprehension, etc.) forms part of the physical suffering in *Versi*. Each potential stop which is passed by becomes frustrating; the journey is endlessly tedious, and has no conclusion. Darkness and inclement weather confuse the passengers and disorientate them. Attempts to make contact with the outside world are foiled with the *parola/che in nomi vani appanna l'aria* (stanza 4). Helpful lamps, symbolic in Caproni's poetry of points of mental enlightenment, are either dead, unpleasant *lucori*, or few and far between. Physical blindness reflects mental blindness; the travel sickness of the passenger produces a vertigo of the mind.

The theme of death is the logical conclusion of the problems of transience and suffering, but with Caproni it is unclear whether or not the condition is permanent. Although the whole of *Versi* concerns itself with a gradual death, the daily dying that is life, and suggests that there is death at the end, the unclear conclusion hints at further uncertainties beyond the grave, without being specific. Death, as an absence of consciousness or value, is a significant theme in *Versi* from the very first stanza: it is the implied metaphorical destiny of the train, questioned in the first line, and makes its first symbolic entry with the *lampada elettrica, morta*. Light at the tunnel's end is paradoxically compared to a tomb, in preparation for the deathly dawn that will conclude the poem. Whatever death as a concept may imply for Caproni, it is just as present in the harsh light of day and the city as in the deserted fog at the end of the poem, and is mainly suggested by imagery.

There are a number of images connected with death in *Versi*, but perhaps the most salient of these is that of the train itself, referred to as a *funicolare* and a *barca*, but most significantly as an *arca*. The ambiguity of this term colours the entire poem. Either one interprets it as a vehicle containing live people escaping from danger in search of a safe harbour (as with Aeneas and Noah); or it is a sarcophagus, a ceremonial coffin containing dead people or relics, in which case its destiny is surely Hell. The essential question is this: is this a journey of the living towards death, or a journey of the dead towards life? The predominance of negative imagery and solitude towards the end of the poem, plus the fact that the train is leaving the city (traditionally a symbol of life) would seem to suggest at first that the living are destined for death; and yet the issue is more complex. It is more complex because the city of Genoa is itself full of hellish imagery. This is no paradise – there is bustling noise and movement, at certain points, and in stanza 10 the city is referred to as an *urna* – a city of dead people? There is life: there are laughing girls in stanza 5, and a playful child in stanza 7, but perhaps these are illusions. In stanza 6 the grass is *frigida*, and people are arguing; a stop here might prove dangerous.

This is life, however, with its fleeting moments of pleasure and pain, and the tone is ambiguous. What is perhaps more significant is the image in which the train is described as a *barca*, and an ancient boat at that (stanza 4). This image, when taken in conjunction with the poem's classical references and style, puts the reader inevitably in mind of the little boat in classical mythology used by Charon the ferryman to ferry the dead over the river Styx to Hades, or Hell. The image is obviously important, as the word *barca* is used on three occasions. Could it be said, therefore, that the passengers are already dead before the poem's conclusion, perhaps even journeying through Hell? Their numbness and absence, demonstrated by the way in which the train's identity dominates over that of its cargo, would certainly suggest this. Small wonder they are unable to make much contact with the outside world.

The phrase *l'antico/legname della barca* suggests an interesting image. Old wood is dead wood, but it was once a living thing and part of nature. The sarcophagus-train, therefore, is dead, being pulled along by its cable, but it is dead rather than inanimate. This image reinforces the image produced of the train as an entity representative of a life; it is a fitting vessel for its torpid passengers.

Assuming, therefore, that the passengers on the train are intellectually or metaphorically dead, if not quite physically, is their destination their salvation or their damnation? Judging from the image of the *lenzuolo* in the very last line of the poem, there will be another death at the destination, when and if it comes; maybe this killing of consciousness will be a relief, even if it is the ultimate horror. The *lenzuolo* reflects this ambiguity: the sheet might be a soothing blanket of oblivion, or a shroud. As with the problem of *arca*, the semantic confusion is deliberate. One thing is certain, however: the dying are travelling towards a deeper death, because the poem has an unmistakeable air of decline about it, especially towards the end. Maybe this will be an eternal dying – if so, it is possible to view the 'destination' positively or negatively, just as it is possible to view the train either as a coffin or as an escape boat.

It will be obvious from this discussion of the main themes in *Versi* that the poem, besides being rather long, is extremely rich in imagery and thematic material. There is much in Caproni's use of recurrent imagery in this poem that has not yet been detailed. Before examining this, however, this essay will take a detour from the analysis of content to discuss matters of form – that is to say: versification, structure and syntax.

[The concluding part of Ms Mackenzie's study will be published in *Tuttitalia* 11. *Ed.*]

ALL
ASSOCIATION for
LANGUAGE
LEARNING

PUBLICATIONS

ALL Publications	£
Primary foreign languages - a fresh impetus Conference papers edited by John Trafford ISBN 0 903846 20 9 (1994)	6.00
Language poster sets available in French, German, Spanish, Italian, Russian, Portuguese. 10 cards per set. Indicate language required.	per set 4.50

Available from ALL office. Please enclose payment with order

Ma quei maledetti accenti: da che parte vanno?

Andrew Wilkin

University of Strathclyde

Introduction

Since I took over the stewardship of the present journal, a goodly number of readers have been kind enough to write to me in terms of appreciation for the firm stand I have attempted to take on the question of the correct phonetic use of written accents in Italian. Many such readers have asked for a brief article on the topic of written accents, and it is in response to such requests – not merely to exculpate myself of an apparent foible! – that I have written the following notes.

A little history

Many subscribers to *Tuttitalia* – assuredly those of a certain age! – will be familiar with Carlo Tagliavini's strictures on the correct written forms of Italian, set down almost 30 years ago:

> Verso il 1910, quando la percentuale degli analfabeti in Italia si aggirava intorno al 50%, i maestri elementari andavano dicendo ai loro scolaretti che volevano proseguire gli studi, che sarebbe bastato un solo errore di ortografia per essere respinti all'esame di maturità [. . .]. L'affermazione era forse esagerata, ma è certo che in quegli anni, i ragazzi di quarta o quinta elementare, e ancor peggio quelli delle classi ginnasiali, che, anche solo per distrazione, commettevano qualche errore di ortografia erano gravemente biasimati dagli insegnanti e molto spesso presi in giro dai compagni.[1]

Times have of course changed since those days before the First World War but, as Tagliavini goes on to note:

> Dopo piú di mezzo secolo, la percentuale degli analfabeti si è fortemente ridotta, ma gli errori di ortografia si trovano purtroppo anche negli elaborati presentati agli attuali esami di maturità, che non rappresentano piú la conclusione dell'insegnamento primario, ma di quello secondario superiore e danno àdito all'università. La loro maggiore diffusione si deve alla minore severità degli insegnanti, nonostante essi continuino a considerare ogni errore d'ortografia come una specie di «peccato mortale».[2]

Many will aver that something of the same could be said of written English over the same period. By pure coincidence, I happen to be writing these notes just a couple of days after having had the privilege of visiting a former printing works where I was able to note the beautifully correct written form of English used in newspapers at the turn of the present century. Could the same be said of present-day newspaper English? How would the compositor of 1900 view today's widespread use of 'S to signify a plural form rather than a genitive form? Its appearance in a great many contemporary written contexts suggests a laxity on the part of many native speakers (a collective 'minore severità' perhaps?), even though we know it to be patently wrong (and possibly even a 'peccato mortale').

Written accents for phonetic reasons

Something not altogether dissimilar might be said of the use of written accents in modern Italian. Tagliavini further notes that:

> [. . .] una serie di regole di grammatica storica, che, naturalmente, aiutano solo le persone provviste di una buona cultura generale e non potrebbero mai essere insegnate in scuole elementari o medie inferiori[3]

would help us to know when to pronounce vowels as open or closed, but that:

> In questi ultimi anni, si sta generalizzando nella stampa italiana migliore (ma purtroppo non si insegna ancora nelle scuole) una differenziazione grafica [. . .].[4]

Indeed, this graphic differentiation in the use (where called for) of the *grave* accent for *open* vowels, and of the *acute* accent for *closed* vowels, is indeed to be found in texts printed by, for example, the publishing houses of Bompiani and (more recently) Einaudi. Thus it is that a reading of Alberto Moravia's works in their original Bompiani imprint provides not just a social education but also a lesson in correct orthographic forms!

It is just not sufficient for textbooks to feature (as many do in their Introductions) a bland comment to the effect that the written form of Italian has two commonly used accents (the *grave* and the *acute*), the former to be used where pertinent on *open* vowels, and the latter on *closed* vowels, but that in practice the only real differentiation called for is that between the open and closed forms of E, thus giving È and É. How then would one be made aware of the phonetic value of accented vowels A, I, O and U, especially when certain of these are technically unpronounceable if the erroneous diacritic is employed?

The English-speaking learner of Italian might reasonably have hoped for clear guidance with the appearance in 1979 of *The Pronunciation of Italian: A practical Introduction* by Marguerite Chapallaz. Sadly, only partial help was forthcoming, with the observation that:

> The grave and acute accents in Italian orthography indicate stress and are also sometimes used to differentiate between the two values of letters [e] and [o], the acute for closed, and the grave for open. But usage in this respect is not always consistent.[5]

Ms Chapallaz goes on to provide a listing of occasions when the use of a written accent is compulsory, and indicating that there are exceptions even to this degree of obligation, and that indeed (confusingly) in one instance 'a written accent, usually the grave but sometimes also the acute, is used'.

The English-speaking learner had further cause to hope for elucidation with the publication of the masterly volume *The Italian Language Today* by Anna Laura and Giulio Lepschy.[6] When the second edition of the volume appeared, the Lepschys graciously took cognisance of consumer comment made over a decade, and incorporated such into the new edition of their work. The writer of the present notes is pleased to have been one of those who responded to the authors' invitation for user comment, but I accord only in part with their updated notes on written accent marks in Italian. I quote at some length from the Lepschys' conclusion on this matter:

> Many proposals have been made [. . .] to introduce a consistent system of accent marks in Italian indicating unambiguously (i) where the stress falls, (ii) when the stressed vowel is E or O, whether it is open (with a grave) or closed (with an acute). The simplest and most explicit system would be to put an accent mark on the stressed vowel of every word. As most Italian words are paroxytonic, a more economic [*sic*] system would be not to put an accent mark on these, unless the stressed vowel is E or O (in which case one needs the accent mark to indicate whether they are closed or open). [. . .] Some authors see these systems as purely didactic artifices to be used in texts for teaching, others present them as projects of spelling reforms (with the ultimate aim of reforming pronunciation as well, making it conform to the Florentine standard more systematically). These proposals, however, particularly if they are presented as spelling reforms, seem not only unwieldy and impractical, but also basically ill-conceived. The elimination of a few ambiguities is pointless, because there are countless more (this is how language works), and unnecessary, because the context almost always disambiguates the word. [. . .] The introduction of these accent marks would probably not make Italian speech more national, but Italian spelling less so. The adoption of these projects would not bring Italian spelling any nearer to a phonological representation, but rather take it further away [. . .]. For the foreign learner the best solution is to put a grave accent on vowels which traditionally require an accent mark (which is [. . .] what most Italians do).[7]

I regret that I can only accord in part with what such highly respected friends and colleagues have written. The Lepschys correctly observe that accent marks should indicate 'unambiguously where the stress falls', that 'spelling reforms seem unwieldy and impractical', and that 'the elimination of a few ambiguities is pointless', but to recommend to foreign learners the unqualified use of the grave accent mark fails to take account of the phonetic quality of the individual vowels which call for written accents.

The solution?

Many of us who set about learning the Italian language as a foreign language, and all who do so as a native language, will have encountered at an early stage the fact that the Italian language features fully *seven* vowels, and that these vowels can be classified as *front* or *back* vowels, dependent upon their point of articulation within the resonance chamber. Thus it is that I and the two values of E are classified as *front vowels*, A as the *mid vowel*, and U and the two values of O as *back vowels*.

Moreover, we also learn that whilst (theoretically) the number of vocalic phonemes is infinite, in practice each language has a recognised number of them – *seven* as noted in the case of Italian –, and that these can be further defined as *open* or *closed* dependent upon whether the lower jaw is in an open or virtually closed position at the moment of utterance of the vocalic phoneme. It follows as a natural *sequitur* that *open stressed vowels* should carry a grave accent where appropriate, and that *closed stressed vowels* should bear an acute accent. It is, for example, not only well nigh physically impossible to articulate the vowels I and U as open vowels, but it is also quite erroneous, as a consequence, ever to mark them with a grave accent (as one will often see, but not in the present journal!).

The present writer, whilst recognising that by some he may be dubbed 'puristic' or even 'pedantic', takes comfort from the fact of not being alone in the campaign for the correct phonetic use of written accents in Italian – witness the practice adopted by the publishing houses of Bompiani and Einaudi.

If allowance is made for the fact that closed stressed vowel O in Italian is never to be found in a position calling for a written accent, the 'problem' is reduced to just six vowels. Of these, correct phonetic articulation demonstrates that A is always open (and thus always À), and that I and U are always closed (and thus Í and Ú respectively). With closed stressed vowel O being effectively non-existent, we can safely write accented O as Ò. Thus the question is further reduced simply to the two values of E (open È as in *cioè*; closed É as in *perché*). The table of diacritics can thus be summarised as:

À, È or É (as appropriate), Í, Ò, and Ú.

Having expressed a reasoned interpretation, and with every intention of continuing to apply that reasoning, the present writer will not be in the least surprised if other – potentially contrary – views are forthcoming! As the Lepschys noted, 'this is how language works'.

References

1. Carlo Tagliavini, *La corretta pronuncia italiana*, Bologna, Casa Editrice Libraria Capitol, 1965, p. vii.
2. ibid., p. viii.
3. ibid., p. 15.
4. ibid., p. 15.
5. Marguerite Chapallaz, *The Pronunciation of Italian: A Practical Introduction*, first published London, Bell & Hyman, 1979, and subsequently privately re-published by the author, p. 229.
6. Anna Laura Lepschy and Giulio Lepschy, *The Italian Language Today*, first published London, Hutchinson Educational, 1977, then in paperback 1979; second edition published 1988; reprinted 1991 and 1992, London, Routledge.
7. The lengthy citation is taken from pp. 99–100 of Anna Laura Lepschy and Giulio Lepschy, *The Italian Language Today*, 2nd edition, London, Routledge, reprinted 1992.

Reviews

Reviews editor
Judith Kelly

Pronto! Italian for Business. Alwena Lamping and Paul Durrant, *London, Pitman Publishing, 1993, viii + 216 pp., £13.99.*

At Oxford Brookes University, we teach Italian as part of the Languages for Business degree. In addition, our language training unit often teaches Italian to business clients. So we were eager to test out *Pronto! Italian for Business.*

Pronto! advertises itself as 'ideally suited to total beginners' and 'those with only limited time'. It is aimed at the BTEC student and at the adult business learner alike. Each Unit contains: list of objectives, *Conversazioni, Spiegazioni, Grammatica, In Italia, Pratica* and a *Riassunto* of what has been learnt. At the end, there are several additional assignments and role-plays and a Grammar Review for easy reference.

Business learners paying for full-cost tuition, whose time is limited and lessons often sporadic, like to see the linguistic equivalent of a business plan with a clear list of objectives to work through. *Pronto!* helpfully provides such a list at the start of each Unit, for example *Using the telephone, booking accommodation, introducing oneself.* At the initial stages, the objectives are often similar to those of the tourist – the 'eat, sleep and meet' situations of any survival Italian coursebook. The business learner also wants to socialise with his/her overseas contacts, use the telephone and make an appointment. All of these situations are covered in *Pronto*! Even the 'eat/sleep/meet' situations are covered in an intelligent way, for example, checking into a hotel; many textbook writers ignore the fact that business travellers rarely book their own hotel room, since their secretary does it for them. In *Pronto's* more realistic situation, the overseas colleague has already made a booking for the visitor.

Most business clients are more concerned with being able to get their message across in a business situation than with finding the correct verb ending. Grammar explanations in *Pronto!* are related to real-life examples, and the use of 'technical' terminology is kept to a minimum, although I suspect that for some learners even the words 'direct object pronouns' may be off-putting.

The book is well set out and easy to use. There is an excellent range of speaking, reading and writing activities in the *Pratica* section. Many of the exercises on cassette can be used without reference to the book – useful for the car-bound business learner.

I have some minor niggles. Firstly, some people would argue that Tuscany is not in northern Italy but in central Italy, and secondly English-speaking readers should be aware that using an unearned *Commendatore* or *Cavaliere* title in addressing someone is apt to sound grovelling rather than respectful.

The lecturer's pack – not sent for review – would have to contain a lot of useful material to be good value at £18.99.

Some of the Assignments are a little artificial. It is not clear to me why in Assignment 3 Mr Craven's secretary, arranging a trip to Italy for him from London, where there is no shortage of travel agencies, would choose to do business with a small Italian travel agency, and moreover one which only seems able to produce brochures in Italian! Equally unlikely is the possibility that the adult business learner might be working as a receptionist in an Italian hotel or at the ticket office of the Stazione Termini!

These are the drawbacks of aiming a text at two different markets. But *Pronto*'s good points far outweigh its blemishes. Our tester – an experienced language trainer working with an *ab initio* learner from a local company – judged it *'il migliore testo di business usato finora'*.

ANNA PROUDFOOT
Oxford Brookes University

Living Italian. Maria Valgimigli, new edition with revisions by Isabella Marino, *London, Hodder & Stoughton 'Headway', 1994, viii + 339 pp., £5.99, ISBN 0-340-59677-5.*

Surely every adult learner of Italian has encountered *Living Italian* at some stage in the learning process! After all, it was first published more than three decades ago! In some ways, then, this is an opportunity to welcome an old friend back to the fold in an updated guise.

It is not necessarily widely appreciated that Italian is the most flourishing of the major languages with those adult learners who wish to present themselves for nationally recognised examinations. The fact that this has been the case for the past quarter of a century or so is in large measure due to the continuing presence on the market of texts such as *Living Italian*. In common with a clutch of other hardy annuals, *Living Italian* has been prepared to adopt a highly organised and largely traditional approach to the systematic building of grammar and vocabulary – and this despite the flow of change that has been witnessed over the years in the modes adopted for the teaching of school-age learners. Adult learners still quite overtly demand a clearly structured and relatively 'formal' text to accompany their studies.

This new edition, in an enhanced 7.75" × 5" format, comes with an appealing illustrated cover (thank goodness we have got rid of that facile Vespa and the leaning Tower of Pisa which 'graced' the cover of so many earlier editions!), within which Isabella Marino has updated the content whilst retaining the overall approach of the original text. So the cover-blurb claim that 'Working through the book you will acquire a sound knowledge of the fundamentals of Italian and a useful and practical vocabulary' is indeed entirely tenable. There will always be debate as to whether *Living Italian* is (or ever was) the best text for adults, but its sheer longevity evinces not only its staying-power but also its enduring popularity with its prime market niche. As the blurb continues: 'Each unit, designed to build systematically on what you have already learned, contains: * grammar * vocabulary * text * speaking and writing exercises. There are also revision units to help you to practise what you are learning. At the back of the book grammar and vocabulary sections provide a useful reference'. And it is precisely for reference purposes – the Grammatical Index is entirely pertinent for its level – that many adult learners hang on to their copies of *Living Italian*, when their formal learning process has been completed.

Yes, of course, even this new edition of *Living Italian* contains some errors, omissions and misprints – where have all the proof-readers gone? Just take page 32 for example: who on earth is *il pradre*, and why does *c'e* appear thus, without its accent? Why do we have on page 113 *L'Inghilterra* (whose inhabitants are given in the wrong typographical font), but not *La Scozia* (nor indeed *Il Galles* – an excellent opportunity for demonstrating that not all countries are feminine in Italian – or *L'Irlanda*)? Yes, there are the 'usual' errors of referring to the conditional as 'tense' (it is of course a verb mood), and a battery of phonetically incorrect written accents (readers of *Tuttitalia* will be familiar with the undersigned's manic preoccupation with accuracy in such fields!). But there are niceties such as getting *Qual è* universally correct, and using the upper case for courtesy form nouns and possessive adjectives. It is less than clear why one should need to learn to ask *Di che colore è l'erba?*, write out 5800 in letters, or translate *I see the master, I see him* (all to be found on page 79). And it is oddly gratifying to know that *Quando ci si lava bene, non ci si sente piú sporchi* (I have of course corrected the accent on *piú*!), as we are advised on page 270.

Irrespective of the quirks and 'quaintnesses' of *Living Italian*, it is a foregone conclusion that this new edition will uphold the market niche to which its predecessors have laid claim.

ANDREW WILKIN
University of Strathclyde

Ciao! Quarto libro. Michael Buckby and Jenny Jackson, with Theresa Huntley, Ian Skelton and Colin Yarwood, *York, Language Teaching Centre, University of York, 1993, 152 pp., £8.25.*

This is the fourth book in the *Ciao!* series – widely accepted as being the first viable course for teachers of Italian at KS3 and KS4. It is certainly the first to reflect current teaching methodology. The aim of the project, based at the Language Teaching Centre at the University of York, was to 'offer all potential learners of Italian materials which are equal in quality with those available for other languages'. Books 1 to 3 have been well received by teachers, and in many respects the authors continue to achieve their aim with Book 4. The range of materials is good: as with the previous books in the course, the Students' Book is accompanied by two audio-cassettes, and comprehensive Teachers' notes (not here reviewed) are also available on IBM-compatible disc at £11.50 – around half the price of the book. Unfortunately, there is no set of Copymasters, unlike with the previous books, which is a pity. I found these invaluable when using Books 1 and 2 – imaginative, lively, professional and very time-saving. Maybe the authors felt it inappropriate for the target age-group (I would disagree), or maybe they simply ran out of time and money.

Ciao! 4 completes the course and consequently covers those topics necessary for the majority of current GCSE syllabuses. As may be expected, it continues to provide a good variety of communicative tasks to develop the four skills. Subjects tackled are mainly transactional and will be familiar to language teachers of most GCSE courses: services not covered in the previous books, such as youth hostels, airports, post offices, and five units devoted to holiday problems, featuring car, health, accidents and complaints. It must be said that these seem to me to be pretty tedious and often rather unlikely – there to satisfy the whims of the examiners rather than the real needs of students. The authors of *Ciao!*, however, have kept to the most important functions and realistic activities as well as providing much relevant and useful cultural information. The section on youth hostelling, for example, seems to have been written by someone who has actually visited one – a rare occurrence! There is also a lovely unit, *Che pensi della tua regione?*, which is stimulating and provides a fresh look at this type of topic, and which will be relevant to National Curriculum Area F. Of course, the big question facing the authors now is how well *Ciao! 4* will fit in with National Curriculum requirements. It is very much geared to the needs of current GCSE syllabuses. If KS4 is to be largely concerned with 'vocational' language and Areas of Experience D, E and F, then teachers would have to supplement the course to a large degree, although, on the other hand, much of the material should fit in somewhere. The target language is used throughout, except in the final grammar section. One of the authors' aims was 'to make diversification a real possibility'. Again, this may be even more difficult when the NC is fully implemented.

Ciao! 4 is published by the Language Teaching Centre at the University of York, rather than by Nelson, as was the case with the first three books. I feel this has resulted in a reduction of quality in the production of the book, and this is my only real criticism of it. I loved the appearance of *Ciao! 1* and *2*: *Ciao! 4* is much less striking and appealing to look at. Perhaps more seriously, the quality of the paper and binding does not seem so good, and the books would probably start to look tatty very quickly. The layout of the pages is particularly demotivating – overcrowded, with very small text, lots of rather vague photos, drawings, boxed bits of text, etc., etc.

For any teacher of Italian, however, *Ciao! 4* is an important achievement, providing the opportunity to teach the language on a more equal footing than has ever been possible in the past. The authors have certainly to be congratulated for that.

SALLY WILLIAMS
Burleigh Community College, Loughborough

Uno. Corso comunicativo di italiano. Gruppo Meta, *Cambridge, Cambridge University Press, 1993.* Libro dello studente, *213 pp., £7.95, ISBN 0-521-46814-0* + Audiocassette 1 & 2, *£9.95;* Guida dell'insegnante, *147 pp., £14.95, ISBN 0-521-56812-4;* Libro degli esercizi + Audiocassetta 3, *£6.95.*

Uno, previously available from Bonacci, has now been published by C.U.P. The only difference between the two editions is the covers – the contents are identical. This review should therefore be read in conjunction with my previous review published in *Tuttitalia,* number 6, December 1992. I will concentrate here on the components of the course which were not available at the time of my first review.

The two cassettes accompanying the Student's book contain the dialogues together with other listening exercises. The recordings retain the spontaneity of everyday conversation between native speakers and are a valuable source of authentic listening material. The only criticism is that they do not supply the students with the wide range of accents which they are likely to have to cope with when in Italy. I found particularly useful the exercises that focus on those aspects of pronunciation with which students often experience difficulty.

The audiocassette accompanying the *Libro degli esercizi* contains a variety of good exercises which could be used in the language laboratory or by the students when working at home at their own speed.

The *Guida dell'insegnante* contains an introduction to the course and a bibliography of publications on teaching foreign languages. This is followed by a step-by-step guide on how to use each unit in the book. This guide is very detailed and would prove particularly useful to relatively inexperienced teachers who could refer to it at any stage of their lesson. It would perhaps have proven useful to have more suggestions on how to expand the material in the units and set up alternative activities. At the end of the book there are four *unità test* which can provide the teacher with further indications as to the level of mastery of lexical and structural items attained by the students.

It is worth remembering that the Teacher's Guide and all the instructions in the books and cassettes are in Italian. Having used the book myself and from what other colleagues have told me, this has often been a problem for beginners. The language of the instructions is in fact sometimes more difficult than the language the students are required to use in their activities.

I still think that *Uno* is a pleasant book, offering a wide range of interesting and useful exercises and giving a true picture of contemporary Italy and Italian. Teachers should be aware, however, that if they want to use it in English-speaking classes at beginners' level, they have to be prepared to integrate the text with other material, in particular grammar explanations in English.

BARBARA BETTINELLI
Loughborough University

L'italiano si impara in due. Marco Barsacchi and Vincenzo Gatto, *University of Toronto Press, 1993, 103 pp., £15.00.*

L'italiano si impara in due is designed to enable students to work in pairs in a classroom situation, where the teacher is at hand to offer preparation and support. The book is divided into two sections – *Studente Ruolo A* and *Studente Ruolo B* – and comprises a variety of communicative activities: questionnaires, role plays, articles (*Schede culturali*), information-gap exercises, diagrams for students to label, and advertisements.

The book is further divided into 31 task sections, beginning with *Conoscersi.* This activity requires students to complete a questionnaire about their partners, asking for personal details in Italian. The details required vary from *Nome* and *Luogo di Nascita* to *I suoi interessi e passatempi sono . . .* to *Le opere d'arte italiane che conosce sono . . .* Obviously, several weeks of preparation would be required on this topic before students would be capable of completing the task, and some of the questions are more appropriate to students at Key Stage 4.

La casa (*interno* and *esterno*) provides a more adaptable resource, presenting students with pictures and corresponding items of vocabulary. Partner A is asked to find out from Partner B in which rooms of the house certain items of furniture are located. Partner A must then complete the plan of the house provided. This particular activity is more accessible to Key Stage 3 students, once they have learned the appropriate vocabulary. Slower learners could copy and label the diagrams for display, or the teacher could use the pictures to introduce new vocabulary.

With thorough preparation, many of the tasks are manageable for students working independently, and a useful Italian-to-English word-list is provided at the back of the book. Although intended for beginners and intermediate students, some of the tasks are rather more difficult, and would be more suited to A-Level candidates or adults. Printed in black and white, with a good deal of text, and a relatively small number of pictures and photographs, this collection of resources would be less motivating for slow learners or students at Key Stage 3. It does offer, however, a variety of interesting and stimulating activities for GCSE candidates and more mature students.

DEBRA WRIGHT
Knottingley High School, Wakefield

Goldoni and Venice: A Study of Six Comedies in Dialect. Emanuela Cervato, translated by Andrew Thompson, *Department of Italian, University of Hull, 1993, x + 53 pp., ISBN 0-85958-746-0.*

It was a pleasure, late last year, to share the speakers' rostrum with Emanuela Cervato and other scholars at the important Bicentenary Conference on 'Goldoni and 18th-century Theatre' (Glasgow, 13 November 1993), and thus to have the opportunity to witness at first hand the dynamism, scholarship and clarity which Dott.ssa Cervato brings to her work on this major Italian dramatist. It was doubly a pleasure, therefore, to have seen on that occasion an early copy of *Goldoni and* Venice, and subsequently to receive a copy for comment in *Tuttitalia*.

In her Introduction, Ms Cervato is immediately explicit as to her purpose: 'This short study is intended as an appreciation and recognition of the artistic value of Carlo Goldoni (of whose death this year [1993] is the bicentenary) and of his work. Amongst Goldoni's vast theatrical output our attention has focused on a limited number of dialect plays, [. . .], which were chosen partly because they have been neglected by critics (possibly because of the increased difficulties of comprehension dialect now presents) but above all for their merits in terms of liveliness and realism. Then, there are a number of connecting threads within these comedies which invite extensive discussion'. This clarity of exposition is matched by the structure of this slim volume (for which no cover price is indicated), right from its double-faceted title and on through the five core chapters.

The six comedies in dialect here considered (*La putta onorata*, 1748; *La bona mugier*, 1749; *Le donne gelose*, 1752; *Le Massere*, 1755; *Le donne de casa soa, 1755;* and *Le Morbinose*, 1758) span a decade and provide the opportunity to observe the evolution of the dramatist's theatrical style and language, as well as the effects of contemporary social and economic change. Moreover, as their respective titles readily imply, 'all six of them were inspired by women and have women as their leading characters', thereby providing a ready-made vehicle for comment on the position and standing of women in the Venice of the age, all the more interestingly so in view of – as Ms Cervato correctly notes – Goldoni's 'well-known weakness for women'. Add in two facets of Venetian life of the mid-eighteenth century – gambling and the Carnival – and the tightly structured patterning of Emanuela Cervato's study is seen to be fully coherent.

In sequence, the reader is offered an Introduction, followed by brief chapters on each of: Venice and the Venetians; The World and the Theatre; Female Figures; Gambling; and Carnival. There then follows a short Conclusion highlighting recent Goldoni criticism, and a Bibliography detailing some 35 works mostly of relatively recent date (and thus likely to be available in University and similar libraries). The target audience of the series of studies of and introductions to a variety of Italian authors, steadily emanating from the Department of Italian at the University of Hull, is perhaps principally composed of undergraduate students. This slim volume on *Goldoni and Venice* will be read with both profit and pleasure not only by University students, but additionally by teachers preparing students for syllabuses which include an element of Italian theatre, and indeed by anyone who retains an interest in the world of the theatre generally: such is Goldoni's standing in world theatre, and such is the accessibility to the general reader of Ms Cervato's study. Her style (and Andrew Thompson is to be commended for the translation) evinces clarity and transparent progression of argument, with the elements of factual notation carefully balanced by her own assessments. It is certainly the case with this study that the pleasure lies in the reading thereof. By having turned her focus on a relatively restricted number of feature aspects, Emanuela Cervato permits the reader comfortably to absorb much of the flavour of the age. A delightful little volume, I commend it heartily to readers of *Tuttitalia*.

ANDREW WILKIN
University of Strathclyde

Twentieth-Century Italian Poetry. An Anthology. Edited by John Picchione and Lawrence R. Smith, *Toronto-Buffalo-London, Toronto University Press Incorporated, 1993, xxv + 509 pp., £23.00.*

An ambitious project, this substantial anthology aims at providing a comprehensive and balanced introduction to 'one of the most innovative and influential poetries of the European continent', directed at the interested as well as the academic reader. The joint effort of two general editors, and an impressive number of scholars from USA, Canada, Britain, Australia and New Zealand, it is clearly and deliberately designed as a pedagogical tool which favours information and selection over interpretation and comprehensiveness. The organising principle is historical-chronological: a general critical introduction to the *Novecento* is followed by 12 sub-sections, or chapters, including a wide selection of texts for each poet, preceded by a critical-historical entry, and supported by a useful apparatus of notes and critical bibliographies. The notes are rigorously of a linguistic and generally cultural nature, enabling even the 'first-time explorer' to get a grasp of a large and extremely diversified corpus of poetry.

As any anthology editor will recognise and dread, selection and exclusion are often a major source of contention and controversy – and the anthology in question is no exception. The editors' decision to lead the reader into the *Novecento* through Pascoli and D'Annunzio is not only understandable, but extremely appropriate for their didactic intent. Equally appropriate, and indeed refreshing, is their determination to stretch the chronological range of the anthology to include poets from the 1980s, establishing thus a balance between the first and the second half of the century, and avoiding the 'over-emphasisation' of the great masters to the detriment of the contemporary scene. The editors' choice of the individual 'Poets of the recent Generation' is indeed arguable – but inclusions and exclusions in this case are not only unavoidable, but very much still dependent on the editors' own assessment of a context still *in fieri*. Less pardonable, however, is the exclusion of poets such as Caproni and Penna on the questionable grounds of 'pedagogical practicability' – if someone has to 'go', it had better be those poets who cannot comfortably be grouped within the 'movements' and 'isms' which, according to the editors, shape the panorama of the *Novecento*. This, I fear, is the major, fundamental flaw of this otherwise laudable, and useful, enterprise.

The editors' stubborn determination to fit poets into categories which unavoidably fit them too tightly, or not at all, leads to unpardonable confusion, and potential pedagogical disaster. The criteria for the 'grouping' are unclear and inconsistent: if Pascoli and D'Annunzio are indeed 'Precursors', and Cucchi and Magrelli evidently are 'Poets of the Recent Generation', the charting of the rest of the century is entrusted to well-known (well-worn) categories: *crepuscolari, futuristi, ermetici*, as well as 'new' ones coined for the occasion, such as 'Poets of Realism and Ideology' (that means Pasolini and Fortini), and 'Poets of Irony', which are as unnecessary as they are misleading. The 'assignment' of poets to each category is, unsurprisingly, highly contentious: can we really categorise Sereni as *ermetico*? And what, if anything, makes a poet eligible to be grouped within 'The Experimentalists' rather than 'Other Experimentalists'? The Introduction fails to explain it. Worse still, in suggesting the existence of 'movements, currents and "isms"' in the *Novecento*, it fails to draw a clear distinction between 'programmatic' movements such as futurism and the new avant-garde, and categories generated by critical discourse. Given the notorious instability of such terms, more care should have been taken in the effort to 'structure', through them, a century which is, by definition and by general consent, unstructurable. One cannot but feel that, in this respect, Pier Vincenzo Mengaldo's *Poeti del Novecento* could have provided a useful, and a truly balanced, critical model.

EMMANUELA TANDELLO
University College London

Italian Women Writing. Sharon Wood, *Manchester, Manchester University Press, 1993, 168 pp., £8.99.*

This long-awaited anthology of Italian short stories by twentieth-century women writers is aimed at University and sixth-form students. Included are stories by Duranti, Ginzburg, Maraini, Morante, Ortese and Romano, to name some of the better-known writers. There are 13 stories in all and they are preceded by notes on the authors in English. At the end of the book there are notes to the text, designed to clarify the more complex linguistic constructions, followed by an extensive vocabulary. It is the critical introduction in English, however, which makes this book an even more worthwhile acquisition.

In her thought-provoking introduction Sharon Wood has succeeded in illustrating the relationship between women and fiction in post-Second World War Italy against a political and social background. She begins by considering the vital role women played in the Resistance and uses Fausta Clemente's short story *Marcellina* as a fitting example. Marcellina forms her own clandestine group with women in her village, thus enjoying independence and respectability. Dr Wood then moves on to talk about women's demands in the immediate post-war period with particular reference to the family. It is not surprising that the story used to support this is *La madre* by Natalia Ginzburg. This short story is the only one by a woman writer to appear in the anthology *Novelle del Novecento*, edited by Brian Moloney, in the same 'Italian Texts' series.

Sharon Wood continues by considering neo-realism and the writers who could not relate to this movement because it was too entrenched in patriarchal values. These writers are Morante, Ortese and Romano, and their respective stories deal with women and children of the lower classes, often at the margins of society. The main part of Dr Wood's introduction focuses on the development of feminism in Italy. The most important writer to emerge in this period is Dacia Maraini, and her story deals with the difficulties a young woman faces when she becomes sexually exploited by an older man. Other writers whose roots remain firmly in the feminist movement are of course included: for example, Francesca Sanvitale and Sandra Petrignani. Many of these writers have often taken an active role in society, campaigning for women's rights.

All of the writers included in the anthology have written novels as well as short stories. All of them offer a range of content and style, making it clear why such a wealth and diversity of women writers are at the forefront of literary activity in Italy today. It will be essential to see how this interest will continue to develop in a country which, unfortunately, has a government which has shifted further to the right.

This anthology is essential for anyone interested in Italy, or indeed feminism and politics. Most of all, it encourages anyone who reads it to pursue the debate on women and fiction, and hopefully to begin integrating a wider number of Italian women writers in University courses –

something which is much needed.
JANE E. McALLISTER
University of Leicester

Western Europe: Geographical Perspectives. Hugh Clout, Mark Blacksell, Russell King and David Pinder, *3rd edition, Harlow, Longman Scientific & Technical, 1994, xiv + 251 pp., £15.99, ISBN 0-582-09283-3.*

Western Europe: Geographical Perspectives first appeared in 1985, but such has been the rate of change in the human geography of Western Europe over recent decades that the editors have conducted a thorough revision and updating of this highly successful text, to provide readers with a third edition, which confronts the profound social, economic and political changes that have taken place up to the early 1990s. Indeed, this edition features a brand new chapter on 'Western Europe and the "new Europe"', to cast particular attention on those changes which have affected us all as a result of the enlargement of the European Community (deriving from the re-unification of Germany) and the upheaval that has occurred in Central and Eastern Europe.

The editors stress that 'the book has been written in a selective, generalised way and at an introductory level, with a British undergraduate audience in mind'. It would be pertinent to comment that the principal target readers will include not only students of Geography and Modern European Studies – and here I would include A-Level students as well as undergraduates – but indeed also students of Modern Languages, whose studies nowadays feature a not insignificant diet of appropriate area studies.

Very generously interspersed with figures and tables, this volume is designed precisely to be 'user-friendly'. With a detailed Index and an extensive list of References, it can justifiably claim to be a reference tool which will lead the reader swiftly to the desired area of discussion. There are thirteen chapters, and to give a sense of the book's coverage I list them here for the information of readers of *Tuttitalia*: (1) Optimism and uncertainty; (2) Political evolution; (3) Demographic and social change; (4) Migration; (5) Energy; (6) Industry; (7) The service sector; (8) Urban development; (9) Agriculture and rural change; (10) Recreation and conservation; (11) The encircling seas; (12) Trends in regional development; and (13) Western Europe and the 'new Europe'. As is averred in the Preface: 'the present book [. . .] is presented in a thematic way and, rather than emphasising the uniqueness of each of the 18 states of Western Europe, attempts to draw out common characteristics and shared problems, while always recognising spatial variations in their expression'.

Italy is accorded wide-ranging treatment, with comfortably more than one-third of the text featuring direct reference to the country which is the prime concern of readers of this journal. It is a pleasure to be able to direct readers' attention to the chapter on Migration (where the hand of Professor Russell King – a long-standing friend of Italian Studies – is clearly evident), and to the chapters on Agriculture and rural change and on Trends in regional development (elements which are so central to a full understanding of contemporary Italy).

I have pleasure in commending this text to the attention of readers of *Tuttitalia*: it should certainly be a standard holding in school, college and University libraries, and ought also to be on the departmental bookshelf of all teachers of Italian Studies.
ANDREW WILKIN
University of Strathclyde

Books received

Language

Collins Concise Italian Dictionary. *London, HarperCollins, 1994, £13.99.*

Oxford Paperback Italian Dictionary. *Oxford, Oxford University Press, £4.99.*

Literature, history, culture and collections

Vita Nuova. Dante Alighieri, edited by J. Petrie and J. Salmons, *Dublin, Belfield Italian Library, 1994, £7.95. Available from The Foundation for Italian Studies, Department of Italian, University College, Dublin 4, Ireland.*

News and views

Report

ALL Italian Day, London, 18 June 1994

The 1994 ALL Italian Day took place once again at the Italian Institute in London – where the hospitality was as warm as ever. Top marks go particularly to the catering, including generous quantities of wine – kindly donated by the Italian Institute – at lunchtime on a bright sunny Saturday!

About 60 delegates, from a broad range of educational establishments, were welcomed to the Italian Institute. Sue Ling from the Central Bureau then provided a lively and interesting account of a links course recently held in Imperia which had been a great success. This course had combined community and local links with opportunities for teachers and schools and some language work. The next language teachers' course (which takes place every two years) could be tied in with further links courses. Sue also went on to highlight other opportunities for teachers such as teacher-exchange opportunities post-to-post, and the EU teacher exchange programme which need not be simultaneous and which could be used to develop a link, study the Italian school system, etc. She also updated delegates on developments in LINGUA and the introduction of the LEONARDO and SOCRATES programmes.

Sue was followed by Derek Aust rattling off quirky Italian jokes in his inimitable style. Based on the work he is doing with Leonardo Oriolo to prepare a post-GCSE reading text book *Come leggere*, he presented some texts and exercises of *prelettura*, comprehension and exploitation. Both through practice on these exercises and by way of providing a lengthy list of suggested activities to develop reading skills, Derek ensured that all the delegates had acquired a vast number of ideas which they might (once they recover from speed-copying them from the OHP) be able to try out on their students. [In this connection, readers should see Derek Aust's article in this issue of *Tuttitalia*. *Ed.*]

Lunch was followed by Anna Bartrum's baker's dozen of flexible and fun ideas for the Italian classroom. She started off with a number of suggestions for the use of pictures for variety in introducing new vocabulary and repetition practice as well as dialogue building, and numerous games adaptations, including noughts and crosses and blockbusters. A fast pace for straight after lunch, but highly entertaining, creative and stimulating! It was particularly important to note that fun activities of these kinds work very well with adult learners and not just with year 7!

To follow Anna, Simonetta Manfredi gave a lecture in Italian on social, political and economic aspects of contemporary Italy. As ever, it was good for most of us to have the rare opportunity to hear some solid, high-speed academic Italian. To the surprise of some, Simonetta decided not to reflect on the recent elections or to talk about the so-called *Seconda Repubblica* but to reflect on the *Prima* from its inception in the plebiscite of 1946 (which abolished the monarchy) to the 1990s, examining in particular party political and regional changes, the influence of the Mafia and *Tangentopoli* on contemporary Italian society. She thus showed in what ways the first Republic's progress might have led to the establishment of the second.

Thanks must go to the Italian Institute, and particularly to Angela Vegliante, for their generous hospitality to us once again. The ALL Italian Committee, and particularly the tireless Hilary Reeves, are to be congratulated on the organisation of a well-attended, stimulating and enjoyable day.

JOCELYN WYBURD
Gateshead College

ITALIA 2000: A new LINGUA project for Italian as FL (Action VB)

The project ITALIA 2000, which has recently been accepted by the Commission of the European Communities, aims to provide multi-media Italian language packages at intermediate/advanced level based on 'authentic sources'. These *realia* consist of extracts from Italian television programmes, edited with sub-titles in Italian, and with studio introductions, giving language explanations and background information, plus input for further research. Each package is related to a topic and the areas covered include: the environment, health and welfare, regional and European issues, legal and financial matters, education, politics, employment and equal opportunities, and cultural and scientific questions. A video-transcript is provided on PC disc, while notes, related reading material from newspaper articles, and language exercises are included in a separate workbook. The main objectives are not only to provide up-to-date information about current Italian cultural trends, but also to illustrate authentic language usage in an appropriate and meaningful context.

The packages are prepared by a team of European lecturers and teachers who work as partners in a consortium, including two Colleges of the University of Wales (Cardiff and Aberystwyth), seven other British institutions, a Spanish University, an Italian University, and two Italian television networks. Language, media and computing experts are adding their efforts for a fuller exploitation of resources and educational technology in order to create new opportunities for innovative learning strategies. They also propose to experiment with interactive satellite teaching and distance learning.

The multi-media language material produced is intended for use by lecturers and teachers in language classes, both in preparing students for a period of study/work in Italy, and in consolidating the knowledge they have acquired during the period of study/work in an Italian institution. It can also be used with adult courses in language centres: indeed, the target groups include post-degree students, researchers and professional people who have to work for a period in Italy or are in contact with their Italian counterparts. Such consumers can use the video programmes and the ancillary support materials on a self-access basis in order to improve their competence in the spoken language and/or in written project work. In this way the learner will become increasingly independent, taking the responsibility for his/her own learning process at a suitable pace.

Information about the material produced will be sent at the beginning of each academic term to interested institutions. In addition, a seminar/workshop will be held at a Language Centre or Teacher Training Institution during the summer term of next year (possibly May 1995), in order to obtain feedback, proposals and cooperation from lecturers and teachers in other institutions.

A video package, *Nuovi partiti e televisione*, is available from October 1994. It includes Tg1 extracts about programmes and manifestos of the new political parties, presented for the General Election of 1994, and the role of the media during the *propaganda elettorale* period. A comment in English about the present political situation in Italy is also offered in a video interview with Denis Mack Smith (University of Oxford) and Robert Leonardi (London School of Economics).

All the language material produced within the ITALIA 2000 project will be available for consultation by students and teachers at:

- European Language Centre, University of Wales College of Cardiff, Bute Building, Cardiff;
- Language Centre, University of Oxford, 12 Woodstock Road, Oxford; and
- Centro Linguistico dell'Ateneo, Università di Parma, Parma.

Summary details of the first six videocassettes produced can be found in *Tuttitalia* 8, December 1993, p. 22.

For further information, please write to Marina Di Stefano Cocuzza, EUROS, University of Wales College of Cardiff, PO Box 908, Cardiff CF1 3YQ (Tel: 0222-874799; Fax: 0222-874946).

MARINA DI STEFANO COCUZZA
University of Wales College of Cardiff

ALL Italian Essay Competition 1994

Sixty-two candidates participated in the 1994 ALL Italian Essay Competition (approximately 20 fewer than in 1993). The three judges were Mrs B Sleeman (Gloucester), Miss Marvita Costa (London), and Mrs Lina Carrier (London). After careful scrutiny of the essays, the judges declared themselves impressed by the general standard of the entries. Congratulations are extended to the winners with thanks to all participants for their excellent contribution to the Competition. The winners were as follows:

Category 1 (up to 16 years):
Emma Howard, London; First Prize – £70;
Helen Cankett, Somerset; Second Prize – Books;
Anna Gordon-Walker, London; Second Prize – £15.

Category 2 (6th-formers and 1st year University):
Clare Howard, Swansea; First Prize – Borsa di Studio + £70;
Tracey Morgan, Newry, Northern Ireland; First Prize – £70;
Edward Clement, Worcester; Second Prize – Books;
Anna Weston, London; Second Prize – £15.

Category 3 (Adults in Further Education and evening classes):
Peter Sonley, Gloucestershire; First Prize – Borsa di Studio + £70;
Anthony James, Bedfordshire; First Prize – £70;
Sandra Stevens, Derby; Second Prize – Books;
Peter Batchen, Dorset; Second Prize – £15.

Category 4 (Italian mother-tongue and parentage):
Carmela De Vito, Peterborough; First Prize – Borsa di Studio + £70;
Carmen De Rosas, Oswestry; First Prize – £70;
Sandra Aragosa, Peterborough; Second Prize – Books;
Francesca Rolando, Sherborne; Second Prize – £15.

The gratitude of all concerned is expressed to the donors of the prizes:

- cash prizes to a total of £200, plus book prizes, were generously donated by the Italian Cultural Institute in London;
- the British-Italian Society and Thomas Nelson Publishers each generously donated £200 towards winners' prizes and travelling expenses to attend Italian Universities and other educational institutions;
- the *borse di studio* were generously donated by:

Università Italiana per Stranieri di Perugia;
British Institute of Florence;
Associazione Culturale Italiaidea di Roma.

GIOVANNA MUSZYNSKA
Essay Competition Organiser

As an example of the work submitted, we publish below the essay by Clare Howard (Category 2), for which she was awarded a *borsa di studio* plus a cash prize.

I giovani d'oggi

I giovani d'oggi sono disposti a lottare per i loro diritti? Sembra che in questa società dei consumi i giovani preferiscono guardare la televisione o giocare con i giochi elettronici, e non si interessano dei problemi importanti, per esempio la politica, i senza casa, o il razzismo. E poiché molti giovani sono sempre a casa loro a guardare la televisione o ascoltare i loro dischi, diventano pigri. Anche se si sentono arrabbiati e pensano «non sono d'accordo con quello», non fanno niente perché sono troppo pigri.

Ma, in Gran Bretagna, non c'è veramente una tradizione di protesta per i giovani da seguire. Prima degli anni Sessanta, molta gente, anche i giovani, non aveva con-

sapevolezza di molti problemi sociali, ed anche la protesta era una cosa della classe operaia. Molti non conoscevano niente sui problemi dell'ambiente, e alcuni problemi, come i diritti per gli omosessuali ed il razzismo, erano soffocati.

Gradualmente c'è stato un cambiamento nella società e quindi dagli anni Sessanta fino all'inizio degli anni Settanta i giovani hanno cominciato a lottare contro i pregiudizi nella società. In questi anni i giovani lottavano contro il razzismo con grandi marce di protesta. C'era un movimento per la pace e per la libertà in genere.

Ma negli ultimi venti anni, i giovani hanno perso la loro volontà. Oggigiorno, infatti, sembra che vogliano solo comprare i vestiti e le altre cose per se stessi, o vogliano tutti i nuovi divertimenti. Alcuni giovani creano anche dei problemi per la società. Per esempio, molti usano gli stupefacenti, o sono coinvolti in attività criminali. Sembra che molti giovani d'oggi siano egoisti e non si interessino dei problemi degli altri.

In Italia, comunque, sembra che i giovani siano molto piú disposti a parlare a sfavore di qualcosa che credono non sia giusta. Lo scorso Natale, molti studenti di tutta Italia sono andati in sciopero contro le nuove riforme del Ministro della Pubblica Istruzione, Rosa Russo Jervolino, riguardo alle scuole. Lei ha un progetto per le aziende: quella di investire capitali negli istituti scolastici «per favorire iniziative di studio e di ricerca». I ragazzi sentono che questo è un primo passo verso la privatizzazione della scuola, quindi 50 mila giovani hanno sfilato a Napoli, 20 mila a Roma, e 15 mila a Bari, e hanno deciso di fare una protesta contro la misura. Hanno occupato le scuole e protestavano nelle scuole con slogan come «Boicotta la bigotta» e «Vogliamo una sola licenziata, Jervolino disoccupata».

Ma in Italia i giovani hanno una tradizione di protesta. Per esempio, negli anni Sessanta c'è stato un famoso movimento di studenti per una società migliore. C'era una domanda per l'educazione per tutti, una fine agli atteggiamenti competitivi, ed anche una riduzione nella potenza dell'autorità. L'aborto e il divorzio sono stati legalizzati.

In Gran Bretagna non c'è un esempio come questo da seguire. E recentemente c'è stata un'indagine su Radio Uno per vedere quanti giovani conoscevano i nomi dei ministri del governo. Una grande percentuale dei giovani che erano coinvolti in questa indagine non conoscevano i nomi dei ministri, per non parlare dei problemi politici.

Nelle scuole, se il preside fa qualcosa che non è popolare, generalmente gli studenti lo accettano, mentre in Italia i giovani sono disposti a lottare contro il governo. Sembra che ci sia una grande differenza tra gli atteggiamenti in Gran Bretagna e in Italia.

Comunque, ci sono alcuni giovani in questo paese che sono disposti a combattere per le loro credenze, specialmente per salvare la natura e l'ambiente. I problemi con l'ambiente, per esempio l'ozonosfera e l'effetto serra, negli ultimi cinque anni sono stati molto in vista. Molti giovani sono coinvolti nelle organizzazioni per gli animali, come il «Fondo mondiale per la natura». Molti giovani sono contro gli «sport» crudeli, come la caccia alla volpe, e fanno delle proteste e qualche volta sono arrestati per le loro azioni.

Molti giovani sono contro il razzismo e il nazismo, che in questo secolo è un grande problema. È meno forte di cinquant'anni fa, ma è lo stesso un problema nella nostra società. Ci sono giovani nelle organizzazioni come «La lega contro il nazismo» che combattono per i diritti delle minoranze etniche.

In conclusione, benché ci siano giovani che non fanno niente per la società, ci sono anche molti giovani con una coscienza che vogliono provare a costruire una vita migliore per se stessi ed anche per gli altri.

From the Editor's desk

Following the by now standard practice in this section of *Tuttitalia*, I report below on items of correspondence and other matters of interest to ALL Italianists.

Exchange opportunity in Piacenza

A group of teachers at the Istituto Tecnico Commerciale Romagnosi of Piacenza are planning to organise

exchanges with British students for their own students attending the fourth class of the ITC (i.e. 18-year-old students). They are seeking contacts with British schools where Italian is taught, or other schools whose students would be willing to participate in such an exchange. All the Piacenza students have a fairly good knowledge of English. For further information please contact Prof.ssa Rosè Corradi, Istituto Tecnico Commerciale Romagnosi, Via Cavour 45, 29100 Piacenza, Italy.

National Standards – American Style

I was pleased to receive a copy of the Spring 1994 leaflet published by the American Council on the Teaching of Foreign Languages Inc. (ACTFL) on 'National Standards in Foreign Language Education'. Published as an issue of the *National Standards in Foreign Language Education Newsletter*, the leaflet was designed to 'address concerns and questions that have arisen over the course of standards development – concerns shared by Task Force members and those commenting on its work'. The hope was that the contents of the leaflet would 'shed some light on the work of the K-12 Student Standards Task Force, as well as the context in which it is operating'. Topics featured are: The National Context; What is a Standard?; Standards for What Language?; Standards for What Levels?; Need for Involvement; and Additional Reading. Also included are an essay by Marty Abbott on 'National Standards: Local Realities', and a note seeking Pilot Sites. Further information may be obtained from ACTFL, 6 Executive Plaza, Yonkers, New York 10701-6801, USA.

Tuttitalia 9: errata corrige

One small but significant prepositional gremlin found its way into the concluding paragraph (page 33) of Pauline Small's essay on 'Calvino, Cosimo and the Communist Party' published in *Tuttitalia* 9. I am pleased to correct the error. The final sentence of her essay should read: 'It is ironic that the central novel of the trilogy should in fact dramatise "un'andata dal popolo", suggesting the end of a phase of Calvino's development as a writer, and the end of an era as far as post-war writing in Italy was concerned.'

Trave*lingua*

Trave*lingua* is an independent organisation run by a small group of enthusiastic teachers of Italian, all of whom have lived and worked in Italy, and over the years have built up strong links with the country. As a teachers' group, Trave*lingua* does not go in for glossy brochures or expensive advertising, preferring to invest its energies in the week-long courses it mounts in collaboration with SITI, a small private language school in Bergamo. The teaching syllabus used draws on and expands the material presented in the BBC's *Buongiorno Italia!*, *L'Italia dal vivo*, and *Italianissimo*. Full details of courses, dates and costs may be obtained from Trave*lingua*, 37 Plane Tree Way, Woodstock, Oxon (Tel: 0993-811086; Fax: 0734-503326).

Journals received

I gratefully acknowledge receipt of editorial desk copies of the following journals:

Italia Contemporanea, 194, marzo 1994, 216 + 77 pp. [Istituto nazionale per la storia del movimento di liberazione in Italia];

Italia Contemporanea, 195, giugno 1994, pp. 217–456 [Istituto nazionale per la storia del movimento di liberazione in Italia];

Notiziario/Newsletter, 1, March 1994, 23 pp. [INCA/CGIL];

Studi d'Italianistica nell'Africa Australe/Italian Studies in Southern Africa, Special Issue, vol. 6, no. 2, 1993, 'Images of Africa in Italian Literature and Culture (Twentieth Century) – Part 3', 134 pp. [Associazione Professori d'Italiano/Association of Professional Italianists];

Lettera dall'Italia, anno VIII, numero 32, ottobre-dicembre 1993, 82 pp. [Istituto della Enciclopedia Italiana];

KimStacks & CD-ROM, 10, 1994, 78 pp. [KimTec UK];

TES Bookfind News, no. 1, Spring 1994,

4 pp. [Book Data in association with the Times Educational Supplement];

Il Boiardo, n. 3, aprile 1994, 28 pp., Notiziario di informazione e di bibliografia boiardesca [Assessorato alla Cultura, Giovani e Pubblica Istruzione, Comune di Scandiano];

Il Boiardo, n. 4, giugno 1994, 36 pp., Notiziario di informazione e di bibliografia boiardesca [Assessorato alla Cultura, Giovani e Pubblica Istruzione, Comune di Scandiano];

Il Paradiso Perduto da Rolli a Baj: edizioni, traduzioni, illustrazioni, a cura di Gloria Rivolta, Quaderni della Società Letteraria, 7, 90 pp., Fondazione Museo Miniscalchi-Erizzo, Verona, 20 maggio–20 giugno 1994 [Società Letteraria di Verona/Biblioteca Civica di Verona];

Il Segnalibro, anno 1, n. 4, aprile 1994, 24 pp., Mensile di informazione lessicale e grammaticale [Il Segnalibro, Lussemburgo];

Italian Today/Il Segnalibro, year 1, no. 6–7, June–July 1994, 24 pp., Monthly magazine for the diffusion of Italian in Great Britain [Il Segnalibro, Lussemburgo].

ANDREW WILKIN
University of Strathclyde

ASSOCIATION for
LANGUAGE
LEARNING

Dates for your diary!

ALL INSET Days

IT Seminars	13 January 1995	BETT Show, London
Company Language Forum	26-27 January 1995	Bedfordshire
Asian Languages Day	February 1995	Sandwell, W Midlands
E-Mail and Language Learning	4 February 1995	Stafford
French Cultural Day	4 March 1995	
Making the most of the short visit to France	April/May 1995	French Coast

For further details contact ALL Office

libro dello studente
Corso comunicativo di italiano

Novità!

Uno

Corso comunicativo di italiano
Gruppo META

Uno is the first level of an exciting new Italian course, ideal for 14–19 year olds in secondary schools, for students in sixth form and F.E. colleges, for *ab initio* undergraduates, and for adult learners. It guides students from elementary to intermediate level. The lively *libro dello studente* features copious illustrations, photographs and realia, many in full colour. In Italian throughout, *Uno* satisfies the demands of the national curriculum programmes of study, promoting use of the target language at all times through a wide variety of activities which enable students to acquire the language strategies needed to communicate in real situations. Full grammar explanations and examples are given, and all the language is presented in authentic contexts, encouraging awareness of social, political and cultural life in Italy today.

- **Libro dello studente**
  0 521 46814 0 Paperback £7.95
- **Libro degli esercizi e sintesi di grammatica**
  0 521 46813 2 Paperback £6.95
- **Guida per l'insegnante**
  0 521 46812 4 Paperback £14.95
- **Audiocassette 1 & 2**
  0 521 46815 9 £9.95 + VAT in UK
- **Audiocassetta 3**
  0 521 46816 7 £6.95 + VAT in UK

Uno is for sale only in the UK, USA, Canada and Australia.

Teachers/lecturers: For inspection copies of the *libro dello studente* and *libro degli esercizi*, and approval copies of the *guida per l'insegnante*, please write to:

Julie Mullan, Educational Marketing Department,
Cambridge University Press, FREEPOST,
The Edinburgh Building, Shaftesbury Road,
Cambridge CB2 1BR, or telephone 0223 325-013/014/889.

CAMBRIDGE
UNIVERSITY PRESS
The Edinburgh Building, Cambridge CB2 2RU, UK
Source Code: A 64322

BEST COPY AVAILABLE

ASSOCIATION for LANGUAGE LEARNING

Language World

31 March - 3 April 1995

University of York

Language World is the annual course/conference and exhibition of the Association for Language Learning, the UK professional association for language teachers in all sectors of education. It provides inservice training and information to support the teaching and learning of foreign languages at all levels.

Specific languages • Primary • Secondary • 16-19 • Higher education • Adult education • Business training • Teacher training and inspection • plus much more!

The theme for Language World 1995 is ***the teacher, the learner and the learning environment***. The conference will follow the usual format of talks, workshops and promotional presentations taking place all day Saturday, Sunday and Monday. Longer courses on specific areas will be held on Monday.

Gillian Shephard, Secretary of State for Education, will be a guest speaker

Major exhibition of language materials and resources (Entry free!)

Approximate costs:

3 day course fee	£78	Full board plus 3 nights accommodation	(ensuite)	£135
1 day only	£39	Full board plus 3 nights accommodation	(standard)	£115

(reduced rates for part-time and student teachers)

ASSOCIATION for LANGUAGE LEARNING

MGP INTERNATIONAL

ALL/MGP Publications

Using the Target Language *60 pages* 7.00
Author: Carol Macdonald ISBN 1 85234 507 1 (April 1993)
With a glossary of classroom terms in French, German, Italian, Russian, Spanish

Managing the Modern Languages Classroom *48 pages* 7.00
Authors: Amanda Flint, Anna Lise Gordon ISBN 1 85234 509 8
A practical down-to-earth guide on managing pupils' learning

Appraisal for Language Teachers *56 pages* 7.00
Author: Michael Pennington ISBN 1 85234 532 2
The first book on appraisal specially written for modern language teachers

Teaching and learning grammar
Author: Alison Taylor ISBN 1 85234 554 3 5.50

Working with your Student Teacher
Authors: Sarah Fletcher and Michael Clavert ISBN 1 852345 45 4 7.00

Being a Head of Department
Authors: Anna Lise Gordon and Amanda Flint ISBN 0 748718 15X 7.00

Copies available from ALL office. Please enclose payment with order.

Notes for contributors

Contributions The Editorial Board welcomes previously unpublished articles which will further the cause of the learning and teaching of Italian.

Contributions are expected to fall into one of these categories:

a) Articles of about 3000 words.
b) Brief (up to 1000 words) items of information, notes on innovative practice, discussion points (including those arising from previous articles).
c) Reviews usually of about 300 to 400 words (longer reviews or articles may be accepted).

The guidelines below are intended to help contributors:

Presentation
Articles should be submitted either typewritten or on computer disk (plus hard copy)

a) Typewritten: Type with double spacing. Typewriters or word processors should be set at 44 characters (the equivalent of the line length), as this will help the Editor plan the arrangement of the journal. Please send two copies of the article and keep one for yourself. One copy of the article should be 'clean' (with no corrections) to enable the printer to scan it. If there are any changes or corrections these should be made on the second copy.
b) Disk: Most word processing packages are acceptable but if you have any query contact the ALL office. Also send in one hard copy of the article with the disk, and keep one for yourself.

Give your article one short title (not a title and a subtitle), and divide it up with brief subheadings.

Give full references for all sources quoted. Journal policy is to put these at the end of the article and not at the bottom of the page.

Illustrations
Photographs are particularly welcome, as are charts, diagrams and tables where relevant. Please send these at the same time as your typescript.

Timing
In order to be considered for inclusion in the following issue, articles should normally be sent in by 1st February and 1st August. Where topicality is of the essence, shorter deadlines are possible by negotiation with the Editor.

Copyright
Authors are reminded that the Association holds the copyright for all articles published in its journals.

The Nelson Modern Languages Competition 1995

Reading Matters!

This exciting project will help your students to develop creative writing skills as well as to encourage reading for enjoyment, whilst bringing cross-curricular work to a sharp focus. And of course there is the opportunity to win valuable prizes!

- a voucher for £250 for Nelson Modern Languages titles
- 100 copies of an anthology of selections from each of the winning entries

---

Open to all students of a modern foreign language aged 11-18. Maximum of two entries in different languages.

Produce an antology of original reading material suitable for 11-12 year old learners of:

- French,
- German,
- Spanish,
- any other foriegn language.

The anthology should include a variety of students' own original material, for example short stories plays, plays, poems, cartoons etc, on one of the following themes.

- It's a mystery
- Inventors and inventions
- Down on the farm
- Dungeons and demons
- Beyond the horizon
- A theme of your own

For more information and a registration form please cut out and return a completed copy of this form to: Secondary Promotions Department, FREEPOST, Thomas Nelson & Sons Ltd, Nelson House, Mayfield Road, Walton on Thames, Surrey KT12 4BR.

There is no need to use a stamp.

Teacher's name: ______________________

School: ______________________

Address: ______________________

____

Postcode: ______________

Telephone: ______________

Nelson

TUTTITALIA

December 1994 No. 10

Contents

		Page
Editorial		2
Derek Aust	Developing post-GCSE reading skills	3
J Keith Killby	The Monte San Martino Trust	10
Michele Maisto	Tra Garibaldi e Pavarotti: note sulla presenza italiana nel Sud del Brasile	13
Francesca Gattullo, Catherine Hoskyns & Marina Orsini-Jones	Donne immigrate a Bologna: temi e problemi	17
Catherine Mackenzie	The infernal pilgrimage: a study of Giorgio Caproni's *Stanze della funicolare (2):* Part I	37
Andrew Wilkin	Ma quei maledetti accenti: da che parte vanno?	44
	Reviews	47
	News and views	55
Notes for Contributors		64

16 Regent Place, Rugby CV21 2PN. Tel: (0788) 546443 Fax: (0788) 544149

TUTTITALIA DECEMBER 1994 No 10

ASSOCIATION for
LANGUAGE
LEARNING

TUTTITALIA

The Italian Journal of the Association for Language Learning

Role-Play and Communicative Competence

Women, Literature and Society

Le relazioni di spazio in italiano

JUNE 1995
No 11

FL020181

BEST COPY AVAILABLE

ASSOCIATION for
LANGUAGE
LEARNING

President: Madeleine Bedford, Further Education Teaching Council
Secretary General: Christine Wilding *Chevalier des Palmes Académiques*

Italian Committee
Derek Aust (Chair), South Devon College
Anna Bartrum, St Paul's School, Milton Keynes
Julie Beverly, Plymouth Business School
Mariolina Freeth, Islington VI Form Centre
Jenny Jackson, Bedfordshire Upper Schools
Teresa Lorusso-Gibson, Trinity School, Leamington Spa
Ernesto Macaro, University of Reading
Giovanna Muszynska, London
Hilary Reeves, Stanground College, Peterborough
Angela Vegliante, Italian Institute
Andrew Wilkin (Editor), University of Strathclyde

Tuttitalia is published twice a year, in June and December. It is supplied to ALL members who choose it as one of their two specialist language journals in addition to *Language Learning Journal* and *Language World*, and is available on subscription to libraries and individuals.

Other journals published by the Association for Language Learning
Language Learning Journal, German Teaching, Vida Hispánica, Francophonie, Rusistika, Dutch Crossing (published by the Centre for Low Countries Studies), Language World Quarterly Newsletter

Advertising: All enquiries should be addressed to the Advertising Manager at the address below

Contributors: See page 64

Official address: Association for Language Learning, 150 Railway Terrace, Rugby CV21 3HN. Telephone: 01788 546443. Fax: 01788 544149

TUTTITALIA

ISSN 0957-1752 **JUNE 1995** **No. 11**

Editor
Andrew Wilkin
Department of Modern Languages
Univ. of Strathclyde
Glasgow G1 1XH

Editorial Board
Derek Aust
Anna Bartrum
Julie Beverly
Mariolina Freeth
Jenny Jackson
Ernesto Macaro
Giovanna Muszynska
Hilary Reeves
Carole Shepherd

Reviews Editor
Carole Shepherd
58 Beatty Avenue
Jesmond
Newcastle-upon-Tyne
NE2 3QN

News Editor
Julie Beverly
29 Cedarcroft Road
Beacon Park
Plymouth PL2 3JX

Published by
Association for Language Learning

Printed by
Stephen Austin and Sons Ltd
Caxton Hill
Ware Road
Hertford
SG13 7LU

© 1995
Association for Language Learning

Contents **Page**

Editorial 2

John De Cecco and Daniel Tierney Modern Languages in the Primary School: the Scottish Experience 3

Jocelyn Wyburd Suggested strategies for the use of authentic video materials 9

Douglas Angus SCOTVEC modules and the LLB 12

Rossella Peressini From Teaching to Research: Role-Play and Communicative Competence 15

Catharine Mackenzie The infernal pilgrimage: a study of Giorgio Caproni's *Stanze della funicolare (2)*: Part II 22

Guya Rossi Women, Literature and Society: the 'half' and the 'whole' 29

Julie Beverly *I luoghi del cuore e le molte verità:* an introduction to the novels of Isabella Bossi Fedrigotti 35

Pierangela Diadori Le relazioni di spazio nell'italiano contemporaneo: Parte I 40

Reviews 46

News and views 61

Notes for Contributors 64

73

Editorial

Tempus fugit and the end of another academic year is in sight! It is certainly true for your Editor that the seasons are marked by the preparation and publication of issues of *Tuttitalia*! It is, however, a gratifying and indeed privileged task – especially when members of the Editorial Board continue to receive highly positive feedback from colleagues up and down the country. *Grazie*!

As always, we have endeavoured to bring together in this issue of *Tuttitalia* a range of materials which we believe will be of appeal across the ever-widening spectrum of our discipline. I am sure you will wish to join me in welcoming as Reviews Editor – with effect from this issue – Carole Shepherd. As one of the senior teachers of Italian in Britain, and as an author herself of a number of teaching texts, Carole is particularly well placed to order our comprehensive coverage of new materials in Italian Studies. With a helping hand from the undersigned, Carole has aggregated a substantial block of critical assessment for this issue – and there is plenty 'on the stocks' for forthcoming numbers.

For *Tuttitalia* 11 it has proved possible to include eight articles spanning all our standard areas of coverage, as well as the Reviews and News and Views sections. As always, we start with classroom issues, move through applied research and into cultural studies, and on to our feature article in Italian.

John De Cecco and Daniel Tierney (both now teacher trainers, the former an Italianist, the latter a Hispanist with Italian as his second string) bring us up-to-date on the programme designed to introduce Modern Languages (and for us, especially Italian) into every primary school in Scotland (a topic last hosted in *Tuttitalia* 3). Jocelyn Wyburd – very much an emerging specialist on the technique – provides us with more strategies for using authentic video materials in the classroom, whilst Douglas Angus – the *guru* of modular courses – details the latest versions of SCOTVEC modules in relation to the LLB specifications.

Rossella Peressini reports on her research into role-play as a means of enhancing communicative competence, and Catharine Mackenzie completes her substantial analysis of Caproni's *Stanze della funicolare* (2).

Mindful of areas of interest reflected in many contemporary courses in Italian literature, we have two articles which – in broad terms – can be described as bearing on Women's Writing: Guya Rossi on Women, Literature and Society; and Julie Beverly, a member of our Editorial Board, on the novels of Isabella Bossi Fedrigotti.

We welcome back Pierangela Diadori, of the Università per Stranieri di Siena, who provides the first instalment of a two-part study (in Italian) of how spatial relationships are dealt with in modern Italian.

It is the firm belief of the Editorial Board that these articles, taken together, represent yet another attractive range of materials which will appeal to the readership of *Tuttitalia*.

As always, I appeal to intending contributors to submit their offerings, if at all possible, exactly in line with the Notes for Contributors (to be found on page 64).

I wish you all *buone vacanze* and *buona lettura*!

ANDREW WILKIN

Modern Languages in the Primary School: the Scottish Experience

John De Cecco University of Strathclyde
and **Daniel Tierney**

Introduction

The first part of this article will provide some general background information on Modern Languages in the Primary School (MLPS) in Scotland, whilst the second part will look at Italian in particular.

Pilot projects in teaching Modern Languages to primary pupils in Scotland were initiated in 1989 following the statement by the Secretary of State for Scotland in Circular 1178 that he wished:

> to examine the case for beginning the study of a modern foreign European language in primary school. He is aware that early experiments in the field were not a success and he considers that a better outcome may be achieved with more careful planning, an adequate supply of trained teachers, and an appropriate level of resources committed to the project.

In addition to the national Scottish Office Education Department (SOED) Pilot Projects there were also a number of regional projects. The national pilot project involved 12 secondary schools and their associated primaries, with the first six secondaries and their associated primary schools being involved in the teaching of French and German. In 1990 a further four secondary schools and their associated primaries were added for French and German, and one pilot project in Italian and one in Spanish were initiated. Concurrent with the national pilot project in Italian another project in Italian was established by Strathclyde Region. By 1992–93 the foreign language was being provided to Primary 6 and 7 in ten of the twelve projects, and to Primary 4–7 in two of the projects. Seventy-six primary schools and over 4,300 pupils were involved at this stage. The Scottish Office provided funding which was used by eleven of the twelve Local Authorities involved to appoint extra staffing in secondary Modern Languages departments. The secondary Modern Languages teachers would work alongside their primary colleagues to deliver the foreign language. The other Authority appointed a team of tutors to work with the primary teachers, with the aim that the latter would assume responsibility for teaching the foreign language.

There were also two full-time development officers who were engaged in supporting, developing and monitoring the pilot as it evolved. Funding was also made available for resources.

This was a crucial period in which lessons were learned and good practice disseminated. The projects were also the subject of research which was funded by the SOED, and carried out by a team from the University of Stirling led by Professor Richard Johnstone.

Extension of the Project

The initial partnership model, i.e. primary and secondary teachers working together, allowed for a successful start to the piloting and for insights to be gained. After three years of experience in the pilot projects, it was decided to extend the teaching of a foreign language to all primary schools in Scotland. In January 1993 the relevant Minister announced:

> Building on these foundations (i.e. the national and regional pilots), we now propose that all Scottish primary schools should offer teaching in a modern European language: French, German, Spanish or Italian. I intend that the SOED, in consultation with other interested parties, should devise an implementation strategy, including training arrangements, which would bring to larger numbers of primary teachers the linguistic skills they need to introduce a modern language into the primary curriculum.

Modern Languages in the Primary School: the Scottish Experience

John De Cecco University of Strathclyde
and **Daniel Tierney**

Introduction

The first part of this article will provide some general background information on Modern Languages in the Primary School (MLPS) in Scotland, whilst the second part will look at Italian in particular.

Pilot projects in teaching Modern Languages to primary pupils in Scotland were initiated in 1989 following the statement by the Secretary of State for Scotland in Circular 1178 that he wished:

> to examine the case for beginning the study of a modern foreign European language in primary school. He is aware that early experiments in the field were not a success and he considers that a better outcome may be achieved with more careful planning, an adequate supply of trained teachers, and an appropriate level of resources committed to the project.

In addition to the national Scottish Office Education Department (SOED) Pilot Projects there were also a number of regional projects. The national pilot project involved 12 secondary schools and their associated primaries, with the first six secondaries and their associated primary schools being involved in the teaching of French and German. In 1990 a further four secondary schools and their associated primaries were added for French and German, and one pilot project in Italian and one in Spanish were initiated. Concurrent with the national pilot project in Italian another project in Italian was established by Strathclyde Region. By 1992–93 the foreign language was being provided to Primary 6 and 7 in ten of the twelve projects, and to Primary 4–7 in two of the projects. Seventy-six primary schools and over 4,300 pupils were involved at this stage. The Scottish Office provided funding which was used by eleven of the twelve Local Authorities involved to appoint extra staffing in secondary Modern Languages departments. The secondary Modern Languages teachers would work alongside their primary colleagues to deliver the foreign language. The other Authority appointed a team of tutors to work with the primary teachers, with the aim that the latter would assume responsibility for teaching the foreign language.

There were also two full-time development officers who were engaged in supporting, developing and monitoring the pilot as it evolved. Funding was also made available for resources.

This was a crucial period in which lessons were learned and good practice disseminated. The projects were also the subject of research which was funded by the SOED, and carried out by a team from the University of Stirling led by Professor Richard Johnstone.

Extension of the Project

The initial partnership model, i.e. primary and secondary teachers working together, allowed for a successful start to the piloting and for insights to be gained. After three years of experience in the pilot projects, it was decided to extend the teaching of a foreign language to all primary schools in Scotland. In January 1993 the relevant Minister announced:

> Building on these foundations (i.e. the national and regional pilots), we now propose that all Scottish primary schools should offer teaching in a modern European language: French, German, Spanish or Italian. I intend that the SOED, in consultation with other interested parties, should devise an implementation strategy, including training arrangements, which would bring to larger numbers of primary teachers the linguistic skills they need to introduce a modern language into the primary curriculum.

understanding and telling the time; identifying places in an Italian town; talking about one's daily routine; talking about days, dates, birthdays; the weather; talking about school; likes and dislikes; ordering food and drink; parts of the body; shopping for clothes and souvenirs; talking about house and home. Later in the course these topic areas would be picked up and developed.

By the end of the initial five days of training the participants should:

* feel comfortable in an Italian language environment;

* be accustomed to having language presented exclusively in Italian;

* be able to understand and (perhaps) remember how to use some of the basic structures for specific topic areas in a variety of communicative activities.

Days 6–20: Continued development of linguistic competence; continued awareness-raising of appropriate foreign language methodology and practice in the classroom skills necessary to present topics and language functions for learning and teaching activities in the primary classroom; opportunity for reflection on classroom applications, i.e. integrating foreign language activities into the pattern of the primary curriculum, often based on the viewing of video excerpts of classroom activities made during the National Pilot.

To foster linguistic and grammatical progression the Italian group decided to make use of a commercial course which would provide a 'language route' or framework. After due consideration, it was felt that *Italianissimo* from BBC Publications provided appropriate topic areas, language functions and grammatical support. In particular, the audio, video and print materials provided contexts for the presentation of features of Italian culture and background including aspects of modern Italian life. This was not to say that the BBC course provided this phase of the training programme exclusively. The *Italianissimo* materials were used on these training days to resource some of the course activities which had been devised to develop linguistic competence (e.g. an audio exercise to support the presentation of a model dialogue, with the video as the basis for discussion in Italian of the excerpt viewed, seeking out factual details, personal descriptions, comments and reactions to people, places, statements, etc.), and with the textbook as a reference work for the teachers when required.

In addition to three broad-spine ring-binders full of desk-top-published A4 activity and language sheets and supporting audio cassettes generated by the writing teams, the teachers were all provided with the textbook and audio cassettes for *Italianissimo 1* for them to use at home if they required or wished, and to retain after the Training Programme for reference or to develop their Italian further.

Days 21–27: The main feature of this final phase of the Training Programme was the degree of involvement of the participants in teaching and leading language-based activities. These days took place after the summer vacation, so some initial re-working of key language areas was felt to be appropriate. The context for this revision was the creation of an imaginary Italian village, complete with characters. Further details on how this was organised are given later in the present article. Other aspects targeted in this final phase were: how to incorporate Italian into the primary teachers' forward plan/teaching programme, preparing and delivering to their course colleagues short Italian lessons for direct language teaching, inventing and telling a simple story, and delivering a craft or PE activity in Italian.

The Participants

In year one of the training programme, which began in November 1993, a total of almost 400 primary teachers were to be trained, with the majority in French. Seventeen teachers volunteered to undertake the training in Italian. Some had previous experience in Italian, but six were complete beginners. Seven had 'a few phrases', 'perhaps more understanding of the written word', 'maybe an O Grade from some years ago'; four had 'a reasonable amount', 'perhaps a Higher Grade some time ago', or 'current tourist language'; none identified themselves at the outset as 'more advanced'.

The aim of the Training Programme was not to produce linguists as such, but to give the primary teachers sufficient linguistic competence and the confidence to enable them to present Italian language activities to their primary school pupils. An equally important aim was to provide training in methodology appropriate for the teaching of Italian to that age group, as well as pooling their own expertise in this area. Moreover, it was not simply a question of training the teachers to deliver set lessons: their own linguistic resource would go well beyond the needs of their pupils.

The Italian training days were held in a Glasgow hotel. As with all the other training courses operating throughout Scotland, there were two tutors – the Lead Tutor (who was the Lead Writer of the Italian Training Programme), and the Support Tutor (who was an experienced Italian primary teacher on the staff of the Ufficio Scolastico Italiano, Edinburgh). The teachers themselves were from Strathclyde and Lothian Regions. Supply teaching cover, funded by the SOED, was provided to allow the primary teachers to be released from their normal classroom duties in order to attend the course.

Course Activities

The early days of training involved the participants in a lot of work on self and family, the sound system, numbers, time, countries, basic classroom language, etc. A significant amount of time was devoted to the sound system in Italian, and this was to pay dividends in linguistic competence and in the building of confidence. What was reassuring for tutors and course participants alike was the ability of the primary teachers to listen to and understand reasonably extended conversations in Italian, albeit with the support of mime, gesture, cognates, etc.

One of the first activities in Day 1 was to exchange personal information on name, spelling of name, age, birthdays, etc. These information-gap exercises on self proved to be useful ice-breakers with the teachers soon getting to know each other and establishing a good working relationship with group members. An important feature of the activities in the initial days of the Training Programme was the systematic building-up of classroom language for the management and delivery of learning/teaching activities and for coping with language phrases. *Come si dice . . . in italiano? Cosa vuol dire . . . ? Come si scrive . . . ?* Phrases such as these were used effectively throughout the course, but never more so than when colleagues of one participant who had continued to attend, although more than eight months pregnant, asked anxiously *Come si dice 'push' in italiano?*

As the language was developed on the course, it was also applied where possible to the classroom scenario either through specific linguistic activities or through the pooling of expertise of the primary teachers themselves. Those involved in the pilot projects, those with early stages qualifications, and those with other experience pooled their wealth of ideas.

To give a couple of examples: when teaching the weather, time was taken to think of classroom applications (games which could be played, activities which could be used to develop the language, and craft activities which could be incorporated – such as the making of weather charts); when dealing with the language of games, phrases such as *tocca a te, passami il dado*, or *ho vinto!* were used.

Another important point linguistically was the decision on what should be included for a given topic area. Was it essential/desirable to provide the teachers with all/a lot of exponents (e.g. *grandine*) when teaching weather? Needs were met and responded to, but a core of language had to be identified at the outset.

To give a further example: on the topic of ailments it was perfectly appropriate that the teacher should know *mi fa male* and *ho mal di . . .* , and understand the structure of *far male*, but there was not the same need to speak, for example, about appendicitis. Equally, if a lexical item was required which the teacher did not know, e.g. on doing a project on animals after a visit to a sea-life centre and the names of certain sea-creatures were required, then the dictionary skills developed throughout the Training Programme would allow the teacher to find the required word.

The language structures, exponents and lexical items were extensive, but a decision was taken to avoid unnecessary burdens or complications. Thus, some teachers were able to use one exponent to make a particular request, whereas others felt confident enough to use a variety of exponents. In both cases, the essential point was to achieve communication *and* with accuracy. There was also the desire to develop the teachers' linguistic competence for their own needs beyond the classroom. Thus, although the primary teacher's eventual use of the *imperfetto* in the primary classroom would be limited, some time and activities were devoted to it on the training course. In addition to the on-course activities, participants were able to extend their knowledge and accuracy using the self-access materials provided by *Italianissimo*.

Classroom videos *et al*

Another aspect of the Training Programme was the use of videos of classroom experiences in the pilot projects. These had been commissioned by the SOED, and would give the teachers useful insights into how one might organise a variety of language activities such as PE warm-ups, prayers, mental arithmetic, story-telling, games, drama, songs, etc.

The scope of the present article does not permit a detailed account of the content of the training materials, but one or two particularly interesting features are worthy of mention. Two of the training days were based on special events: one on *Natale*, and the other on *Carnevale e Pasqua*. These included a simplified version of *The Snowman* by Raymond Briggs – *Il Pupazzo di Neve*; the songs *Tu scendi dalle stelle* and *Santo Natale*; the instructions for playing board-games; pelmanism; and the language for craft activities to be organised in Italian (making a Christmas mobile, making a mask for *Carnevale*, decorating eggs, recipes, and performing a playlet – *Gli occhiali di Arlecchino* – using props made earlier).

Story-telling provided a rich source of language development, for example *Riccioli d'Oro*, *Il Piccolo Elefante*, and *Il Bruco Affamato*. These stories offered useful reinforcement of linguistic points such as the present tense of verbs and the agreement of adjectives in the story of Goldilocks: *Abita in una casa nel bosco. Raccoglie fiori nel bosco. Canta e ride. Mangia la zuppa dalla scodella piccola. È buonissima!* Or in the story of the little elephant, possessive adjectives with members of the family: *vorrei un naso lungo come mio padre, mia madre, mio fratello, mia sorella.* Or all the various food items which the Hungry Caterpillar ate. Thus the stories provided useful linguistic development for the teachers, as they would in turn for their pupils.

Over to you

Throughout the training days the teachers had opportunities to take on their teaching role, trying out some of the new language points, with their peers taking on the roles of pupils. By the end of day 20 the core language had been introduced and developed. Days 21 and 22 were given over to revision around the theme of the imaginary village. Where in Italy will it be (points of the compass)? What geographical features are there nearby? What is there in the village (buildings, etc.)? Each person on the course was given an imaginary character which allowed further development of self, family, jobs, etc. Then to interject some hilarity and to legitimise a guided tour of 'the village' which the participants had created, we had the arrival of 'Martians' (in the guise of the tutors) who, of course, had different customs from the Italian villagers, and who required explanations of the purpose of even the most common objects and concepts. *Ecco la scuola! A che cosa serve? Ti presento mio marito. Marito? Che cos'è un marito?*

The final days of training were given over to the practice of teaching and all course participants had to teach a language point using flashcard activites, a game, tell a story, and deliver an art and craft activity. This was an opportunity for them to seek clarification and to fine-tune their performances if necessary. The ideas presented were extremely imaginative and, although it was potentially a nerve-racking experience, the teachers felt it was beneficial and allowed them to share ideas and to put their newly-acquired language-teaching skills into practice.

Evaluations

The first phase of training finished in October 1994. How successful was it? Let the primary teachers speak for themselves. Evaluations were conducted at regular points throughout the 27 days of the Training Programme. Participants' comments on the training materials, course activities, range of language areas targeted, and level of tutor support, were consistently very positive. The final mean figure of 3.7 on an ascending scale of 1–4 was a pleasing indication of the positive response to the national Training Programme.

Phase 2

Phase 2 of training has now begun with a further 821 teachers being trained – 20 of them in Italian. Two further phases of training are envisaged with – hopefully – more opportunities for primary teachers to go through the Italian Training Programme. For the first group of teachers the programme has been completed, but they are all now receiving follow-up support from the Local Education Authorities. Some of the teachers have been involved in exchange visits with Italian primary schools. There is the prospect of participation in a two-week course to be run in Italy in autumn 1995, with course fees and subsistence funded by the Ministero della Pubblica Istruzione. All the teachers are keen to maintain and extend their involvement in Italian language and culture, and to share this with their primary pupils. The Modern Languages in the Primary School programme has been an exciting challenge. The extension of this to every primary school in Scotland and the massive in-service training programme have been ambitious. Early results from the pilot projects and from the training have been highly encouraging. A lot of work remains to be done, however, and many further challenges lie ahead. Watch this space!

Note

Although this article has been contributed by the National Development Officer and the Lead Writer for Italian, they have written here in a personal capacity for the information of fellow Italianists.

EFL GAZETTE

International Materials Development Competition

Encouraging New Ways to Learn

Berlitz invites you to design a language course for independent study and demonstrate your vision for the future of language learning

Entry deadline 31 August 1995
For an entry form and details send SAE to ALL

Suggested strategies for the use of authentic video materials

Jocelyn Wyburd Gateshead College

Introduction

There is a popular myth that authentic Italian TV materials can only be used with degree-level students. The following are some suggested strategies mainly aimed at GCE A Level or equivalent, but many of which are adaptable to pre-GCSE level.

Most authentic materials require a phased approach to viewing, frequently repeated in different ways and with different goals. Any student, even at Advanced Level, will panic at being played an entire transmission of one news story, let alone the entire news for that day, without having the material rendered accessible.

Most of the notes which follow outline some suggested strategies for each phase, aimed at use with news broadcasts, because they usually feature a combination of 'talking head', interview and on-location reports, which make them interesting both linguistically and visually. For less advanced students, advertisements, game-shows and soap operas also provide a great source of stimulating material and the same strategies can be applied.

Unlocking the material

Some suggested strategies:

(a) Before viewing the video clip, use a freeze-frame or a still picture on OHP to brainstorm vocabulary, images, ideas, opinions, and speculation, either as an explicit vocabulary generator or to introduce a topic or theme;

(b) Play a short section of a clip and use the *pause* button to elicit speculation as to either what happens next or what had happened shortly before. The clip is then replayed to compare the reality with the speculation. This requires a dramatic event or image;

(c) Play a short clip (not necessarily from its beginning) without sound, to provoke student speculation as to what is happening, what the context is, or who people are; at a simpler level, they could just describe colours, clothes, people, scenery, etc. On second viewing, with sound, the students could attempt to identify to what extent they are correct (but it must be emphasised that they are not to expect to understand every word);

(d) Play a short clip without the picture, to provoke student speculation as to what is happening, where, and at what time of day, purely from the sounds. On second viewing, with pictures, a further brainstorm could take place to correct or alter their original images or ideas;

(e) Play a longer clip with sound and picture, having asked different groups of students to scan for different types or pieces of information rather than having to concentrate on every word. These information items are then fed back either centrally or from group to group. With soap operas, for example, at pre-GCSE level, each group or pair tracks one character for personal details;

(f) Play a series of short pieces, without instructions, to the students (e.g. headlines or adverts), and at the end ask the students to note key words for as many of the clips as possible based on memory (e.g. Pope, Rwanda, terrorism, etc., or detergent, chocolates, olive oil, dishwashers, etc.).

The language and ideas generated by the brainstorming in the above activities could be written onto a series of posters to be affixed to the wall, and added to in subsequent exercises, thus building up a collage of vocabulary and images relating to a particular theme.

Some teachers may find that further viewing is unnecessary for their purpose, depending on their objectives. It is also possible that, from the images evoked by the above exercises, quite profound discussions on moral and ethical grounds, or the expression of more profound opinions, could be stimulated. Alternatively, use of the video could be a direct stimulus to reading/writing or other A Level topic work.

Viewing several times

Once students are sensitised to the material by having become aware of what it concerns and of some of the language involved, it is then possible to use the material for more in-depth comprehension or extension purposes.

The teacher may wish to concentrate students' minds on some particular aspect of a clip because it follows thematically from other work being performed, or may wish to choose incomplete clips from various parts of the tape to achieve a particular goal.

In view of the speed and difficulty of the Italian in such material, considerable time may need to be spent on category (b) below, before attempting (c), if comprehension of the issues is required.

(a) *Thematic approaches*

The teacher could show a number of clips just concentrating on the news presenters (this is just one example; alternatively, one could use advertisements, several reports on the same topic, etc.). The following are suggestions at a progression of linguistic levels as to how these could be used. The words uttered by the presenters need not be important for this process, though the sound should be left turned up, as their voices and intonation contribute to the impression they make:

* describe their looks and clothes;

* past tense: what was s/he wearing in the previous clip?;

* simple expression of opinions: which presenters do the students like best and why?;

* speculation about presenters' lifestyle, personal characteristics, background;

* comment on their style of presentation of the stories in terms of language, intonation, etc.;

* comparison of TG1 news presentation with that of BBC1.

(b) *Comprehension approaches*

The teacher could guide students' viewing by providing a specific comprehension goal to different groups of students, which they then explain to each other. Some alternative strategies are:

* statements to be recognised as true or false;

* multiple-choice comprehension;

* grid-filling with a category of information to be found on each viewing in order to reconstruct the story;

* gap-filling exercises of summarised and paraphrased passages written by the teacher;

* re-ordering mixed-up statements according to the order in which they appear in the material (directly or indirectly);

* discover definitions in Italian for a number of items of vocabulary or to search for the Italian for [. . .] from the viewing of the material.

Cf. B. Hill, *Making the most of video*, London, CILT, chapter 2, for examples of all the above, especially grids.

(c) *The Kim's Game approach*

The teacher shows a video clip twice and asks the students in a limited amount of time to write down everything they remember. This could range from individual words to full sentences, from descriptions of visual images to a summary of a particular issue discussed or event taking place.

Extension Activities

Access to and understanding of the video material is not in itself to be regarded as the goal or objective. It is to be used as a stimulus to linguistic expression and to spark off debate, thought processes and students' own original work. There follow some suggestions, as accessible as possible to all levels of learner. These should be adapted by teachers to their own students' abilities.

(a) *Oral activities*

The video material also inspires oral practice as students will instinctively pick up aspects of pronunciation, intonation and mannerisms, as well as being more inspired to act a role than if a character is presented on paper.

Examples:

* whole class, pair or group brainstorming (as described above);

* student–student exchange of opinions and ideas;

Interactive role-plays:

* persuasion, accusation and defence (e.g. policeman and arrested party);

* interviewing (e.g. journalist and arrested person/victim, etc.);

Drama techniques:

* 'conscience alley' – student in role (e.g. as an arrested *mafioso*) walks through an alley formed by two rows of other students as if entering a court-house; the students express their thoughts on the adopted role as s/he passes through, or express opinions as on-lookers about the individual;

* 'thought-tracking' – student groups act out a situation which is 'paused' on instruction from the teacher, with the rest of the group suggesting the thoughts of each of the actors at that moment;

* 'hot-seating' – one student in role (e.g. as an arresting policeman) sits in the centre of a circle of students having questions fired at him/her about what s/he did and why, etc.;

Public speaking:

* speech in defence of one's own position (e.g. by an arrested party);

* leading a protest (e.g. against the Mafia);

* advocating positive solutions to moral crises;

Debates:

* 'balloon' debates (with personalities seen on TV);

* parliamentary debates (on a matter of public concern);

TV news:

* stimulated by an event in Italy, chosen and researched by students, from which they must produce a news report, covering functions from studio presenter to outside broadcast, interviews, etc., with video reports to show to the rest of the class.

All the above activities can be filmed or recorded by students for further use.

(b) *Reading Activities*

These will depend on available materials, but newspaper/magazine articles on the same or related subjects, especially from the day after the event, are particularly useful for a comparison of how the story was reported in the two media. On the whole, use of video, to introduce a topic or theme which will subsequently be explored in reading, can motivate the students more towards the exploration of the reading material. For example, they will have a face to put to the person referred to, or vocabulary on (say) crime will have 'come alive' in the video clip.

(c) *Writing Activities*

These activities, too, differentiate by outcome as students decide what they wish to write. The element of creativity, and self-expression without the exposure that some students feel when asked to speak, can encourage the more timid and show students' true potential. Examples are:

* newspaper headlines stimulated by an event reported on the video;

* lists of categories of vocabulary from brainstorming and comprehension exercises;

* definitions in Italian of selected items of vocabulary, e.g. through synonyms and paraphrase, to allow students to build their own glossaries;

* 'role on the wall' – a figure outline with a person's inner characteristics written inside the outline, and outer influences or activities written round the outside; this can be the product of brainstorming work based on video (e.g. the figure of a leading politician);

* posters, flysheets, etc., expressing protest or in support of a politician, a particular party, the Mafia, etc.;

* short newspaper articles, summarising a video news item;

* composition of an imaginary interview report with someone for a newspaper (e.g. the write-up of an oral interviewing activity);

* a letter to one's local MP, to the parent of a victim of crime, etc., in protest/support/pleading/sympathy, or to recount an event;
* essays on an issue raised in the video material.

Further suggested reading:

B. Hill, *Making the most of video* and *Making the most of satellites and interactive video*, both London, CILT.

SCOTVEC modules and the LLB

Douglas Angus Kelso High School

Introduction

Given that pupils should not normally attempt to upgrade Standard Grade in S5, that Higher Grade is still very difficult for many pupils, that a new language for beginners in the senior school is very likely to be a module, and that, moreover, we are starting to see a rise in the number of pupils who carry on the study of a language into S5 and S6, SCOTVEC assumes a very significant part in the curriculum of the upper secondary school.

You probably groaned when you heard that the modules would be altered for session 1994–95, and you are probably groaning now. However, the future is not all black! Bear with me, and read on.

The impetus for change

The initial impetus for changing the modules came from the fact that all vocational language qualifications have to tie in with national (and here I mean UK national) standards, which have been set up by a cross-sectoral Industry Lead Body, the Languages Lead Body (LLB). This quango was set up by the Department of Industry as one of a series to regularise all vocational education, from plumbing to interpreting. As SCOTVEC modules are primarily intended for vocational use, the languages modules had to fit in with the standards laid down.

The task of doing this fell to a sub-committee of SCOTVEC's Language Steering Group. The sub-committee worked for eighteen months with a view to producing revised modules which fulfilled three criteria:

1. They fitted the LLB standards;
2. They allowed as much existing support material as possible to be still usable; and
3. They did not further complicate assessment.

In the event, the sub-committee also addressed a number of criticisms of the existing modules which had been voiced by teachers and lecturers across the country, and tried to respond to the needs identified. The hope is that the sub-committee's work will make life easier for the teachers: it should certainly increase the flexibility of the modular structure. The opportunity was also taken to try to tie in the modules more clearly with Scottish Examination Board (SEB) examinations, and this meant some realignment of the equivalences recognised.

Entries and exits

Module 1 is intended for learners who have no prior knowledge of a modern foreign language. It is particularly intended for recreational evening classes or taster courses in schools, or for use with Skillstart courses. It is not intended for learners who already have another language, nor is it intended to be the first in a series of modules leading to a vocational qualification. Normally it is an end in itself.

Module 2 is the normal first module for learners who intend carrying on their study of the language, and it would also be used in a GSVQ. It equates to a General award at Standard Grade, i.e. it is equivalent to a Grade 4. It should be achievable in 40 hours, but in a school situation would normally take longer than that. *Module 2* represents LLB level 1.

Module 3 has increased in length to be a double module of a nominal 80 hours, and is seen as the equivalent of a Credit pass at Standard Grade. That is, for learners who have achieved a Grade 3 at Standard Grade, *Module 3* would be the normal progression, and would give certification at a more advanced level. The module continues to offer work pitched between Standard Grade and Higher Grade, and to act as the first year of a two-year Higher Grade for those who want this. There has been a slight shift to a more vocational emphasis, but all the support material available still continues to be usable. *Module 3* represents LLB level 2.

Module 4 is also a double module. It is broadly equivalent to Higher Grade, and in fact represents a Higher pass at Grade C. Normally, learners attempting *Module 4* would already hold *Module 3* or a Credit pass at Standard Grade. This is up to the teacher's discretion, but gives a clear view of the level of language required for this module. The work is often very similar to work for Higher Grade, and as such is also suitable for the first year of a two-year Higher Grade. It is certainly possible to teach a class from the same materials and enter some for *Module 3* and some for *Module 4*.

Module 4A is a single module. It is not so much an alternative to *Module 4* as an add-on to it. It was deemed better to leave the extant *Module 4* largely unchanged, and to put the changes required by LLB standards into an extension module. This module is very much a vocational module: its natural home is in the workplace or college, although it could easily be delivered in school as part of a vocationally-based course. *Modules 4* and *4A* together represent LLB level 3.

Module 5 has undergone very little alteration. LLB level 4 is at post-school, HND level. *Module 5* therefore remains as an alternative to the Certificate of Sixth-Year Studies (CSYS) for post-Higher Grade students.

The changes

The new modules became valid from August 1994, and for the academic year 1994–95 it is possible to use either old or new modules.

In practical terms the changes are not great. What has happened is that the assessment structure has been 'loosened up', enabling teachers to remain very much where they were, but also allowing more latitude.

Module 1: there are no great changes here, but three things should be noted. Firstly, it is not necessary to keep recordings of speaking assessments: a copy of the task, and a dated note that the assessment was successfully done, are enough. This applies throughout the modules. Secondly – and this also applies throughout the five modules – there is no longer a set number of assessment tasks for each learning outcome (LO): rather, one must be guided by type of information, topics, mode of communication, and context, details of which can be found in the Range Statement. What one must do is make sure that all of the *topics* and *types of information* are covered, and that *context* and *mode of communication* demands are met. Teachers should look carefully at the words *may* and *must*, and make sure that assessments cover all the requirements in the Range Statement. It is now possible to combine several demands in one assessment: e.g. one assessment can take in a topic, a type of information, be over the phone, and in formal language. Current assessments can be continued, if they cover all the demands of the Range Statement. The teacher can, however, simplify, redesign, or alter to a much greater extent than previously. One should look carefully at the Evidence Requirements for the number of assessments necessary. Thirdly, the length of passages has been defined more clearly, to give an upper as well as a lower limit. This should help with the setting of appropriate levels of material.

Module 2: LOs 2, 3 and 4 have changed slightly: 2 has lost its restictions, 3 has been divided into two separate skills, and here too the restrictions on the type of assessment necessary have been lifted. LO4 (now LO5) has more of a vocational element, but has lost restrictions on type of assessment.

Module 3: the changes are greater here, but hopefully for the better. LO3 has been changed to try and make the task clearer, but otherwise not. LO2 has been split into discrete skills. LO5 has had a more consciously vocational slant added, but the evidence requirements have been made

85

more straightforward. In all, the changes here can be as great or as small as one wishes to make them.

Module 4: the new LO2 introduces the need to present using prepared materials: this is an LLB-induced change, and the most frightening aspect of this must be the 8–10 minutes requirement. We are not looking, however, for some poor pupil to talk non-stop for 10 minutes: rather, presenting a pop-song or TV item, introducing it, playing it, then talking about it, or introducing an activity in which others must participate. What has changed quite a lot is LO5, which has become much more practically or vocationally orientated. Here a folio of work must be presented, but the tasks involved are intended to be interpreted widely by teachers.

Overall, the hope is that teachers' lives have been rendered no more complicated than they already were!

Note

This article is published, with the kind permission of the author, as an edited version of a contribution to the *SALT Newsletter* of June 1994.

Ed.

ASSOCIATION for
LANGUAGE
LEARNING

Italian INSET Courses for 1995

Italian Day, 24 June, Reading

Topics include diversification; active learning and simulations; Italian for Business; target language: classroom language; and I Mass media

Course fee £28 (ALL members only)

Italian Weekend, 15 - 17 September, Durham

Topics include language problems and pitfalls; developing listening skills at all levels; teaching the adult learner; creative topic development in the initial years of language learning; the Italia 2000 project; role play and communicative competence; new examinations (GCSE and A level); facilitating learner autonomy; the creative use of songs; creative topic development in the initial years of language learning; Italians in the North East and a talk on Leonardo Sciascia.

For further information contact: Association for Language Learning, 150 Railway Terrace, Rugby CV21 3HN Tel: 01788 546443 Fax: 01788 544149

From Teaching to Research: Role-Play and Communicative Competence

Rossella Peressini University of Durham

Background to the Project

In October 1991 I began to teach Italian in Higher Education and to make tentative use of role-play in my classes. The students seemed to enjoy role-play and the psychological benefits of the activity, implemented within a supportive and relaxed atmosphere, were soon visible: an increase in the students' motivation and self-confidence when using the language, in line with the results of Stern's research.[1]

During the next couple of years I became more interested in role-play and I started to consider whether it was really beneficial to the development of the students' communicative competence (inclusive of linguistic competence, as defined by Canale and Swain).[2] Thus, curiosity, together with a desire to develop and use effective teaching techniques, drove me into research.

Introduction

In 1988 a study on communicative language teaching[3] revealed three features about role-play:

1. the concept and the way in which it was implemented varied from teacher to teacher;
2. role-play was often an occasional event in the classroom, usually set at the end of a learning unit, to consolidate what the learners had previously mastered; and
3. the teachers' expectations of the students' capacity for creative language use were low.

The present paper discusses the benefits of using role-play regularly, in a systematic way, in the classroom.

The aim of the research

The aim of the project was to examine the possible relationship between role-play and oral communicative competence. The specific aim was to discover whether there exists a difference in the oral communicative competence of learners who have been taught via role-play (group A), compared with the oral communicative competence of learners who have been taught in a more traditional way, via individual presentation (group B). For the purposes of the research I had to define role-play, oral communicative competence, and establish the criteria for measuring oral communicative competence in practice.

My interpretation of role-play reflects the way I use it in the classroom as an *interactive creative experience whereby participants adopt different social roles, share realistic contexts, and perform in front of the class without having rehearsed the interaction beforehand.*

Oral communicative competence was defined as *the ability to function effectively in a definite/specific communicative situation.* The effectiveness was to be measured in terms of:

1. lexical variety;
2. use of conversational routines and 'fillers';
3. creativity (use of personal thought);
4. independence of participation; and
5. accuracy and fluency of discourse.

The study was conducted over two years. During the first year I experimented with the role-play, the methods of data collection, and the criteria for assessment of oral communicative competence. The experimentation was carried out in the second year.

Profile of the participants

Two groups of undergraduates studying at the University of Warwick participated in the experiment. They were all learning Italian as an option and were all beginners with the exception of one student who had a post-beginner knowledge of the language. The course ran for 25 weeks, with three hours of teaching per week. The examination method consisted of an oral and a written examination at the end of the course. Each constituent made up 50% of the total final mark. The coursebook used was *Mastering Italian 1* by Noemi Messora.

Group A comprised mainly British students (13) studying Physics. Group B contained an equal proportion of Cypriot (6) and British (6) students from the School of Industrial and Business Studies. It was decided to make group A the experimental group, because of the high proportion of native English speakers. The experimental group (group A) consisted of 15 students; the control group (group B) consisted of 14 students, one of whom elected not to take part in the test.

Teaching methodology

I taught both group A and group B to make sure that the same syllabus was covered, the same teaching material and aids (coursebook, handouts, audio/video tapes, newspaper articles) were used, and the same activities were implemented. The only significant difference in teaching techniques was in the way I conducted the weekly 1½-hour conversation class. In group A the students worked via role-play which emphasised interaction, information gap and opinion gap.[4] In group B the students worked via individual presentation with a stress on monologue. In both groups students went through a preparation phase where they would prepare for their role (group A), or for their presentation (group B), later to be performed in front of the class. In both groups the students were invited to look for the tutor's assistance when needed.

Research methodology

Two forms of data collection were used in the research:

1. two questionnaires, one at the beginning of the study and one at the end of the course;
2. an interaction with a native speaker of Italian as a final test in order to measure the students' communicative competence.

Supplementary data on the group A students' inter-language were gathered through recordings of each role-play session implemented during the academic year. A record of the students' attendance at the classes was kept for both group A and group B.

The first questionnaire

The purpose of the first questionnaire (see Appendix A) was to build up a profile of each student and to identify and assess the main variables such as age, nationality, previous language experience, initial motivation, and course expectations. The results were useful in exposing the similarities between the two groups, but also the difficulties and constraints of the experiment. For example, one limitation was that I was not free to choose the subjects of the experiment. I was working within the constraints of an established University course, and I could not select the students who wanted to learn Italian *ab initio*. As a consequence, a large proportion of the students had a different mother tongue, were of different nationality, and the main subject of their degree course was different. A second problem was the division of the students into the two groups A and B, since I was not in a position to decide which group a student had to join. Because of personal timetable constraints, the choice was left entirely to the individual student. As a consequence, I found myself with one group (group A) where the mother tongue of the majority of the students was English, and another (group B) where there was an evenly balanced proportion between the number of English and Greek mother tongue students.

Although the project constraints had to be taken into account in the evaluation of the final results, the two groups were broadly comparable. There were many homogeneous elements between the two

88

groups; for example, the majority of students:

1. had previously studied a foreign language (French);
2. had defined their knowledge of their foreign language as 'good' or 'advanced';
3. had defined the learning of a foreign language as an experience they found 'not difficult but not easy';
4. had given as the main reason for learning Italian the desire to learn another language; and
5. had expressed a preference for the development of oral/aural skills.

Interaction with the native speaker

At the end of the course, the students undertook an interaction with a native speaker of Italian with whom they were not familiar. The main reason for choosing an interaction with a native speaker as a test of oral communicative competence was the desire to give the students a direct test,[5] one that would reflect a realistic experience likely to happen in a University environment. Another reason was the intention of giving the students a taste of the official oral examination, which would be conducted, in my presence, by another native speaker language tutor in the Italian Department, a few weeks later.

The interaction lasted 20-25 minutes and included two sub-interactions. The first was a *structured interview initiated and conducted by the native speaker*. The students had been told beforehand that they were to interact with the native speaker informally as if in a *conversation* where they could ask questions and not just answer them. They had also been told that they would not be assessed, but it would be a useful realistic exercise before their official oral examination. The interviewer knew the purpose of the exercise, but she did not know which students belonged to group A or group B. The second interaction was a *free two-minute interview of the native speaker initiated by the students*, who were invited to find out as much as possible about the native speaker. The students had not been told about this interview in advance.

The interactions took place in my office and an effort was made to create a friendly and informal atmosphere (drinks and biscuits were provided). The students were introduced to the native speaker and left to interact face-to-face while I moved out of view (but still in the office) in order to switch on a small unobtrusive tape-recorder. I had taped the students' performances during the course of the year and therefore if any student was aware that the interaction was being taped, s/he would not regard it as unusual. The analysis of the oral performances was carried out from the taped data, rather than in real time, permitting more detailed and accurate work. The use of an ordinary tape-recorder, however, proved to be a limitation as far as the data were concerned. Some of the students spoke in a low tone and the quality of some recordings was not good. Nevertheless, my presence during the interaction, the notes I took during the interview, and the questions or answers of the interviewer helped in some cases to interpret some of the difficult sounds. It would have been interesting to analyse non-verbal communication, but I had no video facilities when I conducted the experiment, so I decided not to take into account this aspect of oral communicative competence. This is perhaps one of the limitations of the study.

The structured interview included several tasks such as giving directions, describing, opinion-expressing, and narrating. The elicitation input was constant.[6] All the students had to answer the same set of questions, though not necessarily asked in the same order, since the interviewer had been asked to make the interaction sound as natural as possible. Each student was also asked not to discuss the interview with his/her peers.

It was decided to select a corpus of the transcribed data for examination. This included two tasks:

1. a guided description of one's own village/town/city; and
2. expressing opinion about life at University without parents *or* expressing opinion about the idea of a united Europe.

The decision was taken to choose the more informative/substantial of the two for analysis. The reason for selecting and analysing the above tasks was that these topics had not been discussed in class directly, they were new, and I was mainly interested in *the students' reaction to novelty*. The free interview, on the other hand, was analysed in its entirety.

Hypotheses

Before the interaction with the native speaker took place, starting from observation of the two groups' oral performances during the course, I made the following predictions:

1. group A would communicate better than group B as far as lexical variety, use of conversational routines, and fillers and creativity were concerned;
2. group A would be more independent in taking part in the free interview than group B. Independence was measured only with reference to the free interview in terms of comments, opinions, spontaneously added by the students without the native speaker requesting them; and
3. group A and group B would show no significant differences in their level of accuracy and fluency.

The results

In the two tasks and the free interview taken together, group A spoke more than group B. Group A's average number of lexical items was 90.6, compared with group B's 64.38. Group A also used a larger average number of coherent sentences (on average, A use 28.8 sentences during the three analysed tasks; group B used 22.69). This seems to indicate that group A was more willing to use the target language. It should be noted, however, that the lexical density (number of different words spoken ÷ total words spoken × 100) was higher for group B (group A = 54.3%; group B = 63.9%). This result was not surprising: the students had covered the same syllabus and vocabulary, but since group A was prepared to speak more they tended to re-use their vocabulary to a greater extent than group B. Group A used a larger number of colloquial routines and fillers as lubricators, and produced a higher number of creative sentences than group B, especially in description and opinion-expressing (averages: group A = 11; group B = 7.76). In the two tasks, a creative sentence was deemed to be one which conveyed additional and/or personal information, and did not simply regurgitate stock phrases made available in the interviewer's question. I was surprised at the results of creativity in the free interview. Here, group A used on average 4.3 creative questions, compared with 3.8 for group B, so that the difference between the two groups was not significant. One would have expected that students taught via role-play would have been very familiar with an interview situation where they were in charge, and would have asked a greater number of creative non-routine questions, and also be more active. One possible explanation is that in a role-play, despite the fact that students are asked to play both the 'consumer' role and the role of a person in authority (for example, a job applicant and an interviewer, or a driver and a policeman), the meaningful role, the one that the students as language learners would probably envisage for themselves in the future, is the consumer role, more reactive than active.

By contrast, the results of participation in the free interview revealed a tendency to be active in a different way. The students in group A produced a higher percentage of independent sentences (i.e. sentences not in direct response to a request from the native speaker) than group B (A = 20%; B = 12.1%). This seemed to indicate that group A was more confident with the language and better able to change the interview into a conversation where they could express their opinions and comments.

On average, group A produced a higher number of accurate sentences than group B (A = 14.13; B = 12.92), although as a percentage of sentences spoken, the students in group B were more accurate (56.9% of the sentences spoken by group B were accurate, against 49.07% for group A). One possible explanation for this is that the more a student speaks, the higher the risk of making a spoken mistake.

As far as fluency is concerned, group A produced a higher number of fluent sentences than group B (on average, A = 16.26; B = 12.07). In percentage terms the figures were much closer (A = 56.48%; B = 53.22%).

The results seem to indicate that the students taught via role-play (group A) were more willing to talk, more concerned with the ability to communicate, and less concerned with accuracy.

The second questionnaire

The second questionnaire (Appendix B) was devised in order to obtain information on the students' reactions to the course, including a personal evaluation of the level of communicative competence they had reached. It was distributed at the end of the course, after the interaction with the Italian native speaker.

The results revealed that group A found the study of Italian more difficult than group B. One possible explanation for this is the way I implemented role-play, with the students not having rehearsed the interaction beforehand, and with the students continuously experiencing the uncertainty of their interlocutors' moves. This proved more demanding and more likely to bring to light the students' language limitations.

The students of group A found role-play a difficult but challenging experience, and also a humorous way of learning. They rated their ability to talk, read and write more highly than did group B but, surprisingly, group A did not value their listening ability very highly. Group B rated their ability to understand more highly than did group A. One possible explanation is that the students who were taught via role-play tended to value its usefulness especially in terms of self-confidence and development of productive skill, whilst neglecting its potential benefits on the receptive side.

Conclusion

Of the three hypotheses, the first and the second were confirmed. The students taught via role-play produced a higher number of lexical items, used a larger number of conversational routines and fillers than group B, and were slightly more creative. The students also proved more willing to contribute to the free interview with unsolicited personal opinions or comments (independent sentences). The results can be interpreted as a sign that group A was more confident in the use of language, and consequently more willing to show their knowledge.

The third hypothesis was confirmed only in part. The difference between the two groups' level of accuracy was not significant, but the difference between the two groups' level of fluency was significant. This result suggests that the students taught via role-play had a greater ability to use communication strategies in order to sound fluent.

Role-play seemed to work well in the way in which it was implemented, encouraging students to experiment with language. A study of this sort, however, given the size of the subject groups and the variables in analysing results can only offer evidence, not proof, of the value of role-play. It would be interesting to undertake further research with a somewhat broader focus, to analyse, for example, and compare the students' reactions to familiar and unfamiliar topics, or analyse and compare the discourse of the same group of learners involved in the same role-play conducted at a later period.

References

1. S. L. Stern, 'Why drama works: A psycholinguistic perspective', in J. W. Oller and P. A. Richard-Amato, eds, *Methods that work*, Rowley, Mass., Newbury House, 1983.
2. M. Canale and M. Swain, 'Theoretical bases of communicative approaches to second language teaching and testing', *Applied Linguistics*, 1, 1980, pp. 1–47.
3. R. Mitchell, *Communicative Language Teaching in Practice*, London, CILT, 1988.
4. R. Nolasco and L. Arthur, *Large Classes*, London, Macmillan, 1988.
5. D. Baker, *Language Testing*, London, Edward Arnold, 1989, p. 10.
6. G. Brown and G. Yule, *Teaching the Spoken Language*, Cambridge, Cambridge University Press, 1983.

Appendix A

The first questionnaire

1. Name:
2. Age:
3. Nationality:
4. Mother Tongue:
5. Degree Course:
6. What qualifications do you have in foreign languages?
    a. O Level or equivalent in French, German, Spanish, Other (Please specify)
    b. A Level or equivalent
    c. Other (Please specify)
    d. No formal qualifications but . . .
7. How would would you describe your knowledge of the foreign language(s) in which you are most proficient?
    a. Poor
    b. Basic
    c. Good
    d. Advanced
    e. Excellent
8. Do you find learning foreign languages to be:
    a. Very difficult
    b. Difficult
    c. Not difficult, but not easy
    d. Easy
    e. Very easy
9. Why did you decide to learn Italian? Please evaluate the importance of the following factors on a scale of 1 to 5. (Scale: 1 = Not important; 2 = Slightly important; 3 = Of average importance; 4 = Important; 5 = Very important)
    a. For career purposes (e.g. using Italian in a future career)
    b. For social purposes (e.g. holidays, Italian friends or relatives)
    c. A personal desire to learn another language
10. Why did you decide to select this course? Please evaluate the importance of the following factors on the scale of 1 to 5 explained above.
    a. Because the course appeared to be an academic challenge
    b. Because I preferred it to the other options available
    c. Because it may help me find a first job
11. After this year of working Italian, I would like to be able . . . Please evaluate the importance of the following factors on the scale of 1 to 5.
    a. To understand an Italian person
    b. To talk to an Italian person
    c. To read and understand Italian newspapers
12. What kind of job do you expect to find after graduation?
13. What would your ideal job be?
14. As a first job, would you like to work:
    a. In the UK
    b. In Europe
    c. Elsewhere (Please specify).

Appendix B

The second questionnaire

Your reactions to the course would be very much appreciated. Please answer as thoughtfully and accurately as possible.

Name:

Degree Course and Year:

1. Learning to understand Italian was: (Please tick one)
    a. very difficult
    b. difficult
    c. not difficult, but not easy
    d. easy
    e. very easy
2. Learning to speak Italian was: (Please tick one)
    a. very difficult
    b. difficult
    c. not difficult, but not easy
    d. easy
    e. very easy
3. Learning Italian grammar structures was: (Please tick one)
    a. very difficult
    b. difficult
    c. not difficult, but not easy
    d. easy
    e. very easy
4. At the end of this course in Italian you feel able . . . Please evaluate each of the following factors on a scale of 1 to 5. (Scale: 1 = not at all; 2 = a little; 3 = fairly well; 4 = well; 5 = very well)
    a. To understand an Italian native speaker talking about familiar topics (work, family, hobbies, etc.)
    b. To talk in everyday situations (asking for route information, buying a ticket, etc.) and about familiar topics (work, family, hobbies, etc.)
    c. To read an article from a quality Italian newspaper on current affairs in order to understand the gist of the article
    d. To write a 200-word report on a familiar topic
    e. Other

5. Have you worked with role-play before? YES/NO.
If YES, with what subject?

6. Was role-play useful for you in each of the following areas? Please evaluate each of the following on a scale of 1 to 5. (Scale: 1 = not useful; 2 = a little useful; 3 = fairly useful; 4 = useful; 5 = very useful)
   a. Improving your ability to understand other people using Italian
   b. Gaining self-confidence in speaking Italian in front of a group of people
   c. Improving your ability to speak Italian at a reasonable/normal speed
   d. Improving your accuracy of expression (correctness)
   e. Improving your future communicative performance outside the class in a real situation
   f. Other

7. What did you usually feel when you performed a role-play? Please evaluate each of the following on a scale of 1 to 5. (Scale: 1 = not at all; 2 = a bit; 3 = somewhat; 4 = quite a bit; 5 = very much)
   a. embarrassed
   b. nervous
   c. challenged
   d. confident

8. Did you enjoy participating in role-plays? Why? Please tick one and explain why.
   a. not at all because . . .
   b. a bit because . . .
   c. somewhat because . . .
   d. quite a bit because . . .
   e. very much because . . .

9. How would you evaluate your overall role-play performances?
   a. poor
   b. passable
   c. average
   d. good
   e. very good

10. How many hours per week did you revise Italian at home/outside the class?

11. Do you have any Italian friends? YES/NO. If YES, how many hours per week do you speak Italian with them?

12. Do you have any suggestions for improvement of the course?

~D. C. Heath~
For Excellence in Modern Language Texts

Crescendo
Francesca Italiano
Irene Marchegiani Jones

Crescendo!
A contemporary thematic approach to Italian language and culture that meets the needs of today's students.
Italiano/ Marchegiani Jones
1995 Paper 565 pp 0-669-28778-4

For more information contact:
Lorna Casimir, D. C. Heath and Company, 16 Upper Market Street, Hove, East Sussex BN3 1AS, U.K.
Tel 01273 771834, Fax 01273 202796, Car Phone 0850 937457

BEST COPY AVAILABLE

The infernal pilgrimage: a study of Giorgio Caproni's *Stanze della funicolare (2)*: Part II

Catharine Mackenzie University of Hull

[This is the second and concluding part of Ms Mackenzie's study on Caproni. Part I, together with the text of the poem, was published in *Tuttitalia 10*, pages 37–43. *Ed.*]

Let us begin with versification. Caproni's use of rhyme in *Versi* is intriguing, because it is at once regular and irregular. Superficially, the poem appears to have a coherent rhyme scheme, and yet closer attention reveals that this regularity is actually deceptive: the system used seems to be based on assonance, rather than strict rhyme. The significance of this paradoxical half-rhyme will be discussed below. Meanwhile, on the basis of 'assonance masquerading as rhyme', the following analysis may be suggested.

Versi consists of twelve stanzas, each of which comprises sixteen lines. According to the 'rhyme' scheme, these sixteen lines can be divided into four sets of four, usually with each quatrain 'rhyming' ABAB or ABCB. The last four lines in each stanza, however, always have the same scheme of ABAC, and the two words on the end of the last two lines of each stanza are always *ora* and *alt* (with the exception of those concluding the last two lines of stanza 5, where *ora* has been notably moved back to the end of line 77, reflecting its emphasis as the subject of the stanza and the temporary change of tone at the end of the stanza. The train leaves this particular place almost reluctantly, certainly lingeringly, and it is only in this stanza that the notion of stopping is seriously entertained, hence the absence of *ora* in its usual role as a reminder of the passage of time). The metre used is the Dantesque *endecasillabo*, with the significant exception of the last line of each stanza, which only has ten syllables. There is also a tension between a heavy use of enjambment and interrupted phrases.

All this is extremely significant in terms of the effect produced on the reader. Firstly, the poem's wearisome length might be questioned – might not the same effect be achieved in something of half the length? The answer is no. In terms of time, the poet is taking the reader/traveller through a 24-hour train journey; furthermore, we are constantly informed that this journey is laboriously slow and painful, with no stops to provide interest. Twenty-four hours spent travelling on a train seem like an eternity (which makes the choice of the train journey a good metaphor for life), and this length and tedium is reflected in the length and tedium of the poem.

The division of *Versi* into twelve regular stanzas, corresponding to twelve places where the train ought to stop, has the effect of reproducing the mechanical feeling of the experience, the practical aim of comprehension by the reader, and the effect of reducing the poem's pace to a slow, regular rhythm, which glides along, like the train, sometimes in a rather confusing manner, and encourages a sense of suspense, impatience and irritation in the reader, as perhaps felt by the passengers. The very first proposition in *Versi* concerns the destination of the train, and this questioning emotion gathers momentum as the poem drags along, like the *corda inflessibile*. Even more frustrating is the suggested halt at the end of each stanza, where the physical stopping of the train (although it does not actually stop) is suggested by the abrupt last line, which only has ten syllables, the last of which is always, for emphasis, *alt*. This is monosyllabic, where other words ending lines are polysyllabic; it is onomatopoeic, and ends in a plosive consonant, where other final words end in a vowel to produce continuity. The effect produced is that of a line abruptly cut off, a journey temporarily terminated by a word, a sound, the end of a stanza. The repetition of the phrase *chiedere l'alt* and the word *ora* serves to emphasise this notion, this attempt at stopping which is always frustrated, and which reaches a sort of nadir of futility at the end of the poem. Further emphasis is produced by the 'rhyme' scheme, where the mostly regular ABAB or ABCB scheme gives way to a quatrain with a decisively non-rhyming fourth line.

The use of the *endecasillabo*, enjambment, complex syntactic structure and a rather formal rhyme scheme reflect the formal, rather ceremonial concerns of the poet. Considering that this is almost a funeral liturgy, accompanying a sarcophagus to its awful destination, a classical metre is most apt, and reflects the classical references and imagery. But the enjambment and the regular assonance also have the purpose of producing a sense of connection, the mechanical regularity mentioned earlier – a feeling of speed, too, which is balanced by the slow, halting progress of the stanzas and interrupted by rhetorical questions. The enjambment pulls the poem along, just as the cable pulls the train. In the same way, it could be argued that this tension between movement and non-movement, between going and stopping, which produces confusion and discomfort, and is realised by enjambment mixed with interruption, together with various structural devices – this tension is also expressed in the odd regularity of the assonance that has been described. The lines of *Versi* seem to rhyme, and yet do not rhyme exactly or predictably; the feeling that they produce is never certain, but rather a suggestion of the hidden, inscrutable force demonstrated by so many other elements in the poem. Again, the sense of speed and regular movement produced by the rhyming vowels at the end of each line is slightly offset by the frequently non-rhyming consonants; if nothing else, this provides colour and variety.

In terms of structure and syntax, the poem's form is a good reflection of its content. Having noted how the length of the poem reflects the psychological length of the train journey, and the length of the metaphorical journey through life, let us now observe how its internal structure is related to the theme of the passage of time. In essence, *Versi* describes a whole day and a whole night, condensing a lifetime into one representative 24-hour day. There is a logical progression here: the poem commences just before daybreak, and reaches the dawn of the following day in the last stanza. Midday, as one might expect, occurs in stanza 6, halfway through the poem, although the true mid-point of a 24-hour day would probably occur a few hours later. At any rate, five stanzas are devoted to the morning, five to the evening and the following night, and a mere two to the afternoon. Is the reader to assume, therefore, that the morning and night pass slowly, while the afternoon passes quickly? Obviously time is a matter of opinion; perhaps Caproni wants to emphasise the slow tedium of the night, particularly as the journey drags on and the passengers lose whatever interest they originally had. Less seems actually to happen in the early evening, until the dawn halfway through stanza 11 – the poet dwells on the rain, and the weather conditions, and the darkness, which obscure everything. Maybe it is winter, which would explain the swift nightfall which takes the passengers by surprise; winter would certainly seem to be suggested by the frozen rubbish, the *tramontana*, and the presence of Persephone, who traditionally spent spring and summer on earth, and autumn and winter in Hades.

The syntax in *Versi* is a curious blend of very long, complex sentences and interrupted phrases and questions. Apart from the sense of being pulled along, produced by the endless clauses and sub-clauses, conjunctions and relative pronouns, and the formal quality that it gives to this serious subject, the syntax also, importantly, produces an effect of confusion and obfuscation. This is achieved by the sudden unpredictability of the questions and exclamations, and the combination of these with the long phrases, but it is also effected by the nature of the questions themselves. The opening question is rhetorical, and introduces the poem, but subsequent questions will suggest an answer without actually supporting it; propositions are made in the form of questions, and this gives an odd effect of things happening without being understood (which links to the previously mentioned themes of the hidden force and helplessness). *'È una banchina/bianca, o la tomba . . . ?'* asks the poet in the first stanza; the question does not leave the platform's identity completely open, but actually offers two suggestions – the reader has no real choice.

Similarly, the syntactic order of words within the clauses does not aid comprehension; frequently the object is mentioned first, then the verb, and finally the subject. Leaving aside the fact that the Italian language often employs this sort of word order for aesthetic reasons, it might be argued that there is a conceptual basis for this order within the poem. As already mentioned, the train and its passengers are subject to uncontrollable, inevitable and incomprehensible forces, and likewise the reader sees the effects of the verb, then the verb, and finally what is causing the verb. This produces suspense, confusion and mystery, besides being an inversion of the normal order, which is generally subject, then verb, then object (at least in English and Italian).

Parallels could be drawn between this inversion and the paradox of the train, which is ascending from the depths to Hell in a complete inversion of tradition which normally locates Hell *in profundis*. Significantly, just as the passengers feel the effect of the moving train, but will not know who or what is moving the vehicle until they reach their destination, the reader does not know the subject or cause of the action until the end of the clause, and does not find the answer to the opening question until the end of the poem (and not really then, either). In this way, the sentences are all dragged along, backwards, until they reach their subject. The speed produced by the enjambment is counteracted by the complexity of the syntax, and the disruption at the end of each stanza.

The tone of *Versi* is difficult to gauge. One has the impression of an omniscient authorial voice, but this is largely impersonal, and only interrupts from time to time with rhetorical questions and exclamations. These exclamations, often highly stylised expressions of lamentation (*'guai se . . .'*, *'ahimè se . . .'*, *'ohimè . . .'*) give the impression of mourning, a rhetorical liturgy for the sarcophagus. In a sense, the poem is a classical argument, with propositions, rhetorical questions and examples, and the answer to the opening question is, fittingly, provided in the final stanza (but, typically, does not really answer the question, merely reiterating the problem, which is *nebbia* or confusion). In this slightly formal, impersonal atmosphere, it is difficult to tell whether the tone is positive or negative – one senses that the negative effect is produced more by the content than the style, but the lamentations add to it. It could be argued that there is a quasi-religious feeling about *Versi* produced by the solemnity of the subject matter, the formal nature of the style, and the plain title and hymn-like form of the poem. *Versi* would thus perform the function of a sort of elegy. It is perhaps typical of Caproni's poetry in that it combines all these interpretations and different slants.

Some mention has already been made of Caproni's use of imagery in *Versi* in connection with the development of his themes; let us now examine more closely his use of noise and music (and silence), light and darkness, and weather conditions.

It is probably safe to say that in this poem, noise indicates the presence of life (with its positive and negative aspects), whereas silence, however comforting, is associated with death. The motif of music is strange and beautiful, and is a true distraction for the train and its passengers: unfortunately, these sounds either fall on the deaf ears of the dying, muffled by the train, or are transient and quickly passed.

The reader is first introduced to sound with the quiet, muffled rumblings of the cable, and then its movement and vibration, so that the cable becomes representative of the life-force in its ability to produce all manner of sound. Indeed, the cable seems more alive than the passengers whom it pulls along – they cannot make themselves heard, whereas the cable vibrates like a musical instrument, being compared to a *muta arpa* in stanza 5, and producing strange trilling noises in stanza 10. Considering that it makes so much noise, the anaesthesia of the passengers must be profound; they only hear echoes and intimations of this extraordinary music. Perhaps music and sound could be regarded as inspiration, making harmony out of the dreary chaos in this poem.

It is significant that this noise is produced by the effect of the wind and rain on the wires and cables of the train, as these too seem to be symbolic of an impersonal life-force. All in all, the movement of the cable, and the vibrations of the train (and the trams in stanza 3) become symbolic of change and flux, and transience, all of which can work either positively or negatively for human beings.

That silence is associated with death can be deduced from the negative and hopeless nature of the images in which it is contained. In stanza 4, for example, the passenger tries to make contact with this interesting world outside, but *si vela/il vetro al vaporoso grido* and he might as well have remained silent. In stanza 5, the *muta arpa* of the train cannot stay to join in the merrymaking on the beach, and the moon in stanza 5 is also mute, significantly associated with the hard-shelled *cocci*, which are perhaps symbolic remnants of life (or a reflection of the cocooned passengers on the train). What music that remains now is either toneless (*incolore*) or *lontanissimo*; and eventually all noises, voices and music are swept away, to be enveloped in a *tuono bianco*, an all-engulfing wave of the auditory equivalent of *nebbia*. With the disappearance of sound comes solitude and death – the only human being left in stanza 11, apart from the passengers themselves, is Persephone, a denizen of Hell. This dawn has no *calore/di figure e di suoni* and the train has by now become *silenziosissima*.

What, then, is the function of the disinterested life-force, as represented by sounds, in *Versi*? A glance at the tone of the words containing the musical imagery is enough to suggest that these moments of surprise and movement are moments of inspiration and beauty, transient and distant echoes of what might and ought to be. *Ahi quale orchestra frange fresca il mare/col suo respiro di plettri* laments the poet, with what surely must be a tone of longing for the bitter-sweet beauty of the mourning of Nature. The passengers in stanza 9 are shaken from their apathy by the strangeness of the *trillo*, but it will not last.

Light and darkness in *Versi*, and their temporal counterparts, day and night, predictably become primitive symbols for positive and negative experience, light being (generally) associated with psychological enlightenment, the life-force, variety and beauty, while darkness is associated with blindness, death, despair and oblivion. As with the musical imagery, however, these symbols may sometimes be used in a surprising manner, and this is usually for the purpose of demonstrating unpredictability or confusion. At the end of the poem, for example, the paradoxical use of the light of dawn to represent Hell is all the more striking for being unpredictable, and, one might argue, quite typical of a place like Hell, where all values and presuppositions are traditionally inverted.

Darkness is first associated with blindness in the first stanza, where the train's destination and whereabouts are shown to be unknown, and the windows are blackened. A dull electric lamp makes little impact on the darkness, and only serves to show that the train is in a tunnel. With the mention of the *banchina/bianca* and the comparison with a tomb, it is shown that light may not necessarily signify life, and indeed when the light suddenly breaks into the tunnel in stanza 2, and rudely jolts the passengers into life, opening up their veins, it is painful, and the dawn seems to be originating, paradoxically, from the *rifiuti gelidi*. Like sound, light means movement and change, but this may well be painful and feverish (fever itself, although unpleasant, and an indication that something is wrong, is an accelerated manifestation of life). In stanza 3, where the train has emerged properly into daylight, there is rejoicing in the sunlight and the sea, but there is also *febbre* and *nausea*.

On the whole, though, light seems to be a positive image in *Versi*; there are mentions of *l'aperta trasparenza del giorno* (stanza 4), the crowd of girls in stanza 6 have bright clothing and are rejoicing, and it is light which gives life and colour to *la mano corallina* in stanza 6, a human touch. The light imagery is all the more positive because the darkness imagery is negative: as the train slides towards decay and oblivion, the night draws in, and there are increasing instances of *buio* and *notte*. The first cloud in the sky in stanza 6 is lamented, because it has obscured the hand, that sign of humanity and warmth, that might save the passengers. In stanza 7, the north wind, a cold wind associated with winter, is described as being *grigio*, and the little boy running around is swallowed up into the darkness caused by the train's shadow. The *peso di buio* is associated with *carceri* and the sullen-faced inhabitants of that part of the town.

In the stanzas following this, the use of light imagery becomes interesting. The only natural light available now is moonlight, which is rather weak, and only serves to highlight things which are dead or inanimate (the *cocci* and the stones in stanza 10). The sea shines freshly in the night, but only because it has movement and life of its own – the literary metamorphosis of the stone into a (dead) fish in stanza 10, smelling of moonlight, is probably the last example of beauty given to the passengers, and is once again a subject for lamentation. Silence, earlier described as being symbolic of death, is associated with the darkness, and both these elements reach their height of intensity in stanzas 11 and 12. Interestingly, however, the ultimate darkness for Caproni in this poem seems to be contained in the image of pale fog – the train does not slide off into a black void, but rather into the mist. Possible reasons for this sudden change of symbolic language are given below.

Of the weather conditions used as imagery in *Versi*, those most recurrent and emphatic are wind, rain and *nebbia*, or fog. Wind in *Versi* usually takes the form of a *brezza*, a *fiato*, or a *respiro*, and seems to be the most unpredictable of the 'life-force' symbols in that it has both positive and negative connotations. By and large, however, its incidence brings change and movement, and most importantly, it can be assumed that the wind has disappeared by the time the sarcophagus has become enveloped in *nebbia* (a symbol for death, as we shall see), because it is physically impossible for wind and fog both to be present simultaneously in the same place. Whatever pain and sadness may be associated with wind in the course of the poem, therefore, the breeze in stanza 11 makes a brief appearance, but is as nothing when compared to the hellish mental stagnation and suffocation of the fog.

As with the other life symbols, wind acquires some of its power as an image from the other things that are combined with it. For example, the *brezza* in stanza 2, with its positive effects of awakening and reviving the passengers, and its negative effects of hurting their eyes, becomes combined with feverish light imagery so that the overall impression is one of sudden sensory bombardment; similarly in stanza 5, the life and movement of the curtains is due as much to light as to wind, and the positive tone of the image is partly due to its juxtaposition with the bright, youthful crowds of girls, and the mention of the *muta arpa*. Elsewhere, wind combines with rain and sea-water, or simply with the cable of the train itself, to produce extraordinary noise.

Other significant examples of wind imagery are more ambiguous than those just described: in stanza 7, the *grigio/fiato di tramontana*, whose colour suggests dust and gloom, and whose origins and nature are traditionally associated with coldness and winter, perhaps heralds the approach of death, reminding the reader of the passage of time. The wind's grimness may have something to do with Zerbino and the prisons, or the entire stanza may be intended to suggest death with its shadows and darkness. Paradoxically, a child is seen running around, excited by the strong north wind – an example here, surely, of youth, life and levity – but the unswerving purpose of the train is more powerful than this diversion, and the child suddenly disappears, to be replaced with gloomy adulthood, thus confirming the intimations of the encroachment of spiritual 'old age'. In stanza 9, the *respiro* from the sea already feels stale and old (eventually, of course, there will be no breeze or wind when the fog arrives), although it still supports life, and the gentle rain is what keeps the passengers conscious. The implication here is perhaps that the 'breath of life' is gradually dying. What is interesting to note is the sudden, brief, dramatic reappearance of a powerful breeze in stanza 11, just prior to the descent of the *nebbia*; is this representative of a death agony? Of the five senses which permit human beings meaningful existence and communication with the environment, the sense of hearing is usually the last channel to disappear before a loss of consciousness, so in quickly sweeping away sound, the wind is changing the passengers mentally. Since it is also moving the sounds physically, it is suddenly accelerating time, as time and space are closely connected in this poem, as we have observed. All at once, movement in time and space becomes associated with ageing, sudden degeneration, a rapid and ruthless cleansing of the mind and memory in preparation for the ultimate non-being. This wind of forgetfulness represents the last breath, the final sign of life which, paradoxically, leads to death.

Rain is a source of water, and has evaporated from the sea, but what is its symbolic significance in this poem? If one takes the image of rain in combination with its effects, it becomes another symbol of life. The words *pioggia promessa* are associated with light in stanza 8, and the rain has connotations of freshness, beauty and sound; it produces music from the train's cable, it seems to sparkle and to make other things sparkle (*altra sottile/acqua d'argento s'accende*), and it refreshes the crowds of girls in stanza 10. There are strong baptismal or ceremonial associations in the words *bagnata e celeste*; the rain has perhaps purified the sarcophagus in preparation for its destination, a notion reinforced by the *sciame di gocce gelide* in stanza 8, which sprays the passengers' foreheads in a manner curiously reminiscent of Christian baptism.

The flaw in this theory is that rain arrives with the darkness, and that *nebbia*, the logical end of the rain's becoming finer, is certainly a negative image (if one takes ambiguity to be negative). One might be inclined to think, however, that rain has more to do with life than with death, for various reasons. If rain is left to run its course naturally, and so cathartically to clear the air, fog will not follow – the appearance of the fog at the end of the poem must be unnatural, or at least unusual. The rain in *Versi* rinses, cleans, refreshes and purifies, and perhaps, like the music, it also has an intermediary function – that of mourning the dying. This would explain its connection with negative imagery and death, as the elements themselves weep for the passing of the *arca*. Lamentation is bitter-sweet, since it gives creative expression to negative emotions, and similarly the rain's beauty is ambiguous in tone, and only appears towards the end of the poem, as the sarcophagus approaches the ultimate death. *Nebbia*, of course, becomes a frustrated weeping; no relief is obtained, as the water does not descend, and as the fog becomes increasingly dense, the likelihood of catharsis and creativity becomes increasingly remote. The water used by Persephone to rinse the milky glasses in stanza 12 is *solo acqua di nebbia*, which produces a sense of choking in the mist. One might almost reason that the inhabitants of Hell are effectively drowning in their own unexpressed tears, and the sense of isolation, and the damnation that this brings with it, is emphasised.

The concept of *nebbia* is certainly the most recurrent idea in *Versi*. Windows become misty, clouds appear, eyes are described as being humid, and the word itself is given as the answer to all the questions in the poem, and is mentioned ten times during the last stanza. The train's destination is not only surrounded by fog, it is fog itself, and the fog, which has prevented communication, provided mystery and confused the scenery, now becomes synonymous with ambiguity and paradox. The image of *nebbia* is perfect to represent confusion and death, as it is neither light nor darkness, neither rain nor dryness.

Darkness is not appropriate as an image here, because Caproni uses dawn to suggest a threshold, something which is both a beginning and an end, and dawn is of necessity an image of light – but only a half-light, the crepuscular, supernatural light of the mind clouded with emotion; darkness is also not appropriate as an image here because for all its obscurity, it is too final and definite an image for the void envisaged by Caproni. (Black is a very striking colour!) All the paradoxes, all the semi-consciousness and confusion that make up the human experience, come together in this image, and its negative connotations stem largely from the fact that the last stanza of the poem does not provide an answer – life appears to be incomprehensible, and attempts to solve the problem of human existence are doomed to failure because human consciousness is simply too limited, too trapped by its own nature and clouded by emotion. If one even went so far as to equate *nebbia* directly with emotion here, much would be clarified. Emotion is a quality peculiar to human beings; in connecting the mind with the body, it becomes both the problem and the solution. It is emotion which drives humanity to feel that existence lacks 'meaning', and yet it is emotion which, in association with instinct, renders reason meaningless and useless. This strange quality seems to be ambiguous, simultaneously positive and negative.

What, then, remains to be said about *Versi* in conclusion? Obviously this is an extremely complex poem, with many different levels of meaning and reference. This essay has been rather long, but by no means comprehensive; there is much in the poem that merits further study. Maybe all that one can say about it is that the search for enlightenment and the mystery of life are shown to be open-ended, as with the wanderings of Aeneas; to find the ultimate answer, one must first know the question.

ASSOCIATION for LANGUAGE LEARNING

MODERN LANGUAGES PUBLICATIONS
for your in-service training

Classroom-based Assessment in Modern Languages
Dorothy Thomas

Co-ordinating IT in the Modern Languages Faculty
Terry Atkinson

Differentiation and Progression in Modern Languages
Dorothy Thomas

£7* each *10% discount for members - *please state membership number* (£6.30 per title)

payment with order • cheques should be made payable to the Association for Language Learning

Post your requirements with a cheque to: Association for Language Learning, 150 Railway Terrace, Rugby CV21 3HN
Tel: 01788 546443 Fax: 01788 544149

Women, Literature and Society: the 'half' and the 'whole'

Guya Rossi

King's College,
University of London

Introduction

The present article seeks to explore the presentation of women by female and male writers, to analyse and compare the resultant images, and to see whether these mirror the life of women in Italian society. In so doing, it attempts to determine whether an author's gender affects the presentation of characters.

Since its beginnings, all respectable literature would start and end with an invocation to the Muse who was, and still remains, a powerful source of inspiration, a goddess, a custodian of the creativity and memory of the artist: the male artist. Embodying the male world, both in concrete (his family and work) and in abstract terms (his ideas, feelings), the Muse was the essence of all the 'feminine' virtues, perceived by man, and the repository of his dreams, illusions, hopes, ideals. Whether she really existed (Beatrice, Laura), or whether she was just a figment of his imagination (Nerina), the Muse has always represented an ideal and idealised image of woman, whose 'other' half was/is another mythical image – the dangerous temptress; not the Madonna to revere and love, but Eve, to avoid and despise.

What may have started as a useful literary device has become a symbolic reflection of the male inner dichotomy: an aspiration to Heaven on one side, a yearning for Earth on the other. In the *Vita Nuova*, for example, Dante's adoration for the 'angel' Beatrice is juxtaposed with his powerful attraction to the decoy, a much less perfect *donna dello schermo*. This male-created Muse is thus never presented as a whole but perpetually fragmented into good/bad; love/hate; moral/immoral: witness, for example, Petrarca's conflict between *il meglio* and *il peggio*, or his earthly passion for Laura and his intellectual attempts to repress it.

Nearly all female characters portrayed by male writers are non-existent. The image of woman as a 'real' being is absent; she can only speak through *his* words, express *his* thoughts and feelings. But do female authors depict female characters in their entirety, or are they still presented as fragmented segments of an invisible 'whole'?

My readings of works by female Italian writers (Aleramo, Maraini, Viganò, Ginzburg) reveal a different image of woman – that of a very complex, more realistic human being with qualities and imperfections which may or may not be considered typically 'feminine'. Sometimes she is a glorious, proud, independent being; at other times she is a confused, tired, lonely being; but she is never reduced to a Madonna or an Eve; she is a whole person whose inner and outer reality mirrors her socio-political and historical existence.

Texts consulted:

Sibilla Aleramo : *Una donna*
Dacia Maraini : *La lunga vita di Marianna Ucría*
Renata Viganò : *L'Agnese va a morire*
Natalia Ginzburg : *È stato cosí*
Caro Michele
Famiglia
La città e la casa
Luisa Adorno : *Le dorate stanze*

Sibilla Aleramo: *Una donna*

Una donna is Aleramo's semi-autobiographical novel narrated by a middle-class woman presenting the condition of women in Sicily at the beginning of the twentieth century. It depicts this extraordinary woman's painful and courageous fight for emancipation. Its narrative provides a vivid picture of the 'rules' governing the life of women at the time. The protagonist's story is partly that of many women: sexually abused at 15 and then married off to her abuser, she discovers that she is expected to give up her own identity to assume the role of *donna maritata, un personaggio serio.*

Well educated, sensitive, intelligent, intellectually curious, and honest, she is a rebel, who questions women's passive acceptance of men's rules. Her own mother has lived and died unable to question her husband's infidelities, but the protagonist of *Una donna* comes to the conclusion that by submitting passively to patriarchy, women only perpetuate their own slavery: *E incominciai a pensare se alla donna non vada attribuita una parte non lieve del male sociale. Come può un uomo che abbia avuto una buona madre divenir sleale verso una donna a cui dà il suo amore, tiranno verso i figli?* She thus questions the traditional concept of the 'good mother': *Ma la buona madre non deve essere [. . .] una semplice creatura di sacrificio, deve essere una donna, una persona umana.*

Ironically, however, this woman who so strongly rejects the Madonna image will be forced by the rigid dictates of patriarchal Sicilian society to make the ultimate sacrifice: unable to accept a loveless marriage, she is made to choose between her independence and her child. Her choice to leave her child is an act of desperate survival which emphasises her lack of power: *Come avevo potuto? Oh non ero stata un'eroina [. . .] ero il povero essere dal quale una mano di chirurgo ne svelle un altro per evitar la morte d'entrambi.* In deciding to survive as an individual, to become a writer and tell her story to others, she hopes her child will eventually understand, forgive and accept her in her integrity, and not only in her role as mother.

This novel is a woman's honest portrayal of another woman's attempt to escape the prison of the role. Although the character is presented as a whole person, ultimately society forces her to renounce a vital part of herself – her maternal being – and thus, as the novel ends, the reader is left with two very contrasting images of the same person: the whole and the divided.

Marianna Ucría: a 'feminist' view of a whole woman

Una donna can be compared to a similar novel with a female protagonist – Maraini's *La lunga vita di Marianna Ucría*, set in the aristocratic Sicilian society of the seventeenth century. Marianna is not dissimilar to *Una donna*. She has been sexually abused – at five – by the old uncle who will then marry her at 13 with the blessing and complicity of the other men (and women) of the family.

Marianna is different from other women: her childhood trauma results in her being deaf and dumb; the silence she was forced to when assaulted has become a permanent protective wall around her. She therefore has the 'permission' to learn to read and write and in this way her disability becomes a powerful source of strength: in order to communicate with others she resorts to the written word. The magnificent library of *il signor marito* becomes Marianna's own world, satisfying her intellectual curiosity, enabling her to acquire an education and knowledge usually denied to women of her age and social status.

Although, externally, she submits to the rules, and produces five children without ever having known any sexual pleasure, she is presented as a perpetual rebel who, at the age of 40, falls in love with a younger man, lives her experience to the full, but chooses to remain independent by deciding to travel around the world on her own.

This, then, is a portrayal of a woman in all her many roles: as young woman, young mother, mother in love with one of her children, subservient wife, rebel wife, obedient and adoring daughter of a despotic father, irreverent sister, passionate lover, compassionate mistress of the servants of the house. Though, ostensibly, a characterisation of a seventeenth-century woman written by a twentieth-century one, it may be argued that Marianna is a powerful symbol of Maraini's own feminist ideals. The author herself has benefited from the socio-political changes which have improved the life of modern Italian women. As a consequence, the *whole* person we are left with at the end of her novel – who would have been an unrealistic and unconvincing character in *Una donna* – can be taken to represent both socially and artistically a modern writer's vision of women and the first complete picture of a disabled woman who, though conditioned by a patriarchal society, is able to explore the many facets of her personality.

L'Agnese va a morire, or the portrait of an unconventional heroine

L'Agnese va a morire is probably one of the few literary works in which the protagonist is not only an 'ordinary' unassuming peasant, but also an older woman, not beautiful, not educated, not successful in conventional terms. She is a prototype *mammona* who leads a simple, limited, and limiting life, with no expectations and no surprises until her husband's death at the hands of the Germans. Deciding to vindicate his memory, Agnese becomes a *partigiana*, her age and appearance facilitating her work for the Resistance. Thus what is conventionally perceived as disadvantage – *grassa e vecchia* – becomes in reality a powerful asset (as in the case of Marianna Ucría's disability), helping her to escape the Germans' attention. Yet her motherly qualities are vital to her work. She takes on difficult and dangerous tasks with incredible modesty and courage, whilst remaining sympathetic to the cause and the pains of the young partisans around her: *Era contenta quando le dicevano brava come una scolara promossa.* It is her image and her example which helps them to cope with their difficult life: *Ebbe voglia di vedere l'Agnese che diceva sempre – questa cosa posso farla io se sono buona, ed erano cose pericolose.*

This novel was written in 1949, just three years after women in Italy had been given the right to vote, and their vital contribution to the cause of the Resistance had been recognised. The choice of this particular female character suggests an optimism for the women's cause – probably justified by an awareness of the improvement in their social conditions. It also shows that women presented by female writers are women with all the imperfections and qualities of the *whole* human being.

The everyday images of Natalia Ginzburg

The works of Natalia Ginzburg are full of female and male characters whose lives, feelings and thoughts mirror the reality of women and men in modern Italy from the pre-war period to the present.

Her novel *È stato cosí* (1947) portrays an anti-heroine who represents society's conventional view of women at the time (that marriage is women's best deal and that *any* husband deserves his wife's selfless care). She marries an older man, a selfish, pseudo-intellectual person, from whom she accepts any sort of humiliation and pain until she finally rebels and kills him. She does not love this man (sexually): *quando mi baciava sentivo un po' di ribrezzo.* When she finds out that he is in love with a married woman and has no intention of leaving her, she passively accepts the situation and refuses to face her feelings of despair and isolation. She finds love and fulfilment in her child: *Quando è nata la bambina, mi sono sentita cosí felice come non ero mai stata nella mia vita.* But this happiness is short-lived – the child dies.

The novel begins at the end, with the protagonist having shot her husband and beginning to reflect on her past. It is interesting to note that this timid woman shows no remorse at her action, she can only state facts: *Gli ho sparato negli occhi.* Her fierce desire to be treated with respect is depicted by the constant repetition of the phrase *Dimmi la verità*, and her frustration at not being told the truth, at being derided by her insensitive husband, culminates in her desperate gesture. It is the act of a person who has spent her life annulling herself; a last attempt to regain oneself, after the final episode of emotional abuse (as her husband gets ready to leave for a holiday with his lover, he behaves as if she were his servant): *M'aveva detto di preparargli il tè nel termos per il viaggio. Mentre si preparava la* *valigia s'era un po' arrabbiato perché trovava che le camicie non erano stirate bene.*

The two other women in the novel (her cousin, and her husband's lover) are both presented as quite 'modern', less emotionally and physically dependent on men, less fragile than the protagonist. But there are strong similarities between the latter – whom the male character sees solely as the *brava mogliettina*, and Giovanna, the lover. Both are mothers and lovers and both are unable to love the man who does not really love either of them. Neither of them feels guilty, but both have internalised the traditional male dichotomy between the roles of wife/Madonna and lover/Eve. *Non voglio che Alberto ti scriva . . . lui è mio marito. Abbiamo avuto una bambina insieme che adesso è morta e questo fatto non si può cancellare solo perché a voi due piace fare l'amore insieme.*

Giovanna stays married to a man she doesn't love for the sake of her child, so both love and perpetuate that 'sacrifice' of womanhood which Aleramo would not accept. Ultimately, however, Ginzburg depicts both women in all their complexity: although still restricted by society and by themselves, the women of *È stato cosí* are real and 'whole' people and the novel reflects the social changes beginning to show in post-war Italy, and the consequent ambiguity of feelings/ideas regarding women, marriage, and relationships.

Ginzburg's subsequent novels also reflect the unrest and changes of the period between the '50s and the '80s. All her female characters struggle to escape unsatisfactory situations, unafraid of changing status and of worsening their conditions. They are lovers, sisters, mothers, still very much tied to the family, but a family which is getting less and less traditional in structure, if not in fundamental values: c.f. Caterina and Maddalena in *Valentino*; Scilla and the mother in *Sagittario*; the mother and sisters in *Caro Michele*.

Her last two contemporary novels – *Famiglia* and *La città e la casa* – reflect the substantial developments in the position of Italian women within the family. Old rules and laws have been rejected, the hateful *delitto d'onore* has been declared illegal, the legal structure of the family has undergone radical transformation, with divorce, abortion, and new family legislation. All these changes have inevitably led to new values with social, economic and psychological unrest marking the conflict between the old 'patriarchal' rules and the new 'feminist' ones.

In *Famiglia*, the confused and complex relationships between the members of an Americanised version of the modern Italian family mirror the social and institutional changes of the '70s. The three female characters Ivana, Ninetta and Olga (respectively Carmine's former lover now friend, his wife, and his younger lover) share a rejection of the 'traditional' acceptance of their role, switching instead from one role to another according to the circumstances and their own feelings. All three are mothers and all take lovers (although Ninetta shows that guilt common to the women of previous generations).

Ninetta tries to be a traditional wife to Carmine for a while but, tired of the routine and of his selfishness, she accepts the short-lived love of an older man. We see her changing from a traditional wife and mother into a passionate, daring woman who emerges from her brief love affair disillusioned and realistic, discovering new interests to compensate for her emotional void. Her decision not to separate from her estranged husband until the son is older reflects, however, the inner contradictions of many women of the time.

Ivana, a more independent woman in her late thirties, is a modern unmarried mother who has chosen her role. She, however, is also unhappily in love with a pathetic older man. She values her friendship with Carmine and is portrayed as a complex woman caught up in social changes but sure of her own values.

Olga is a young unmarried mother, a less conventional 'motherly' type, free, audacious and almost ruthless, who switches from one lover to another fully aware of her right to enjoyment and independence.

Although presented on the whole as realistic human beings, when seen through the eyes of the male character, these three women become fragmented. Carmine sees his wife as the embodiment of stability, commitment, the inevitable boredom of everyday family life, whilst his lover and his friend represent excitement and freedom; in short, a reappearance of the old dichotomy in the guise of male expectation of female roles.

Images of women in the works of male writers

The split image (Eve *versus* Madonna) is present in many characterisations of women in works of modern and contemporary literature by male writers. In Montale's poetry (*Mottetti*), the poet continues the tradition of Dante's *donna angelo* with the image of Clizia, a platonic lover: *Ti libero la fronte dai ghiaccioli/che raccogliesti traversando l'alte/nebulose* – where the woman as a person is non-existent, present only as a projection of the poet's *alter ego*. (Even if one accepts a different interpretation of the poem – an allegory of light/freedom opposed to *tenebra*/Fascism, one arrives at the same conclusion: the woman as real being is absent.)

In Pavese's novel *Il carcere*, the protagonist Stefano/Pavese is unable to relate to a whole woman, only to 'halves': one passionate, *selvaggia*, young and cruel (Concia); the other motherly, resigned, and too loving (Elena): *Avrebbe voluto che gli entrasse nel letto come una moglie, ma se ne andasse come un sogno che non chiede parole*.

In *La casa in collina* Pavese creates two images of women: Cate, independent and fighting for the Resistance; and his landlady, Elvira, an older version of Elena. In this novel, however, there is a serious attempt to portray woman as a real person: *Capii che Cate aveva una vita sua e le bastava. Era seria e padrona.* Although the writer does not fully succeed in this endeavour, it is interesting to see that the male character is only able to accept this *whole* woman at a distance, so that Cate, like Clizia, can be seen as a modern reincarnation of Beatrice.

In Sciascia's *A ciascuno il suo* there is no trace of the new woman who was emerging in 1960s Italy, passionately fighting for her feminist ideals. Instead, woman appears as the dangerous and ambiguous Eve, *la donna da letto*, the dream and nightmare of most men. We should consider the novel's Sicilian setting and its accurate portrayal of men's attitudes to women at a time when, though old taboos had not disappeared, a new 'liberated' image of woman, perceived as more easily 'available' was appearing, marking the beginning of the exploitation of female sexuality for commercial ends in 'erotic' films, books, and so on. The Sicilian society of the novel seems to have changed very little from that of *Una donna*. Men see Luisa as an attractive widow, a *femme fatale* whose beautiful body, analysed and shown in 'parts', charms and distracts men's attention: *Stava seduta [. . .] le gambe velate di nero* – but whose mind and soul are perceived as dangerous. Laurana's sexual attraction to Luisa reveals, once again, men's inner contradictions about women: *e piú il suo giudizio si faceva su di lei affilato e spietato, [. . .], a intravederne la perversità, piú l'abbondante grazia del corpo, [. . .], il profumo che appena velava un afrore di letto, [. . .], suscitavano in lui un desiderio doloroso, fisicamente doloroso.* Through Laurana Sciascia gives an honest analysis of this unhealthy and fragmented male vision of women – a vision influenced by a rigid Roman Catholic upbringing – which upholds the perennial notion of woman as Eve/sinner: *E riconosceva Laurana in questo suo trasporto le remore di una lontana educazione al peccato, [. . .], allo spavento nelle cose del sesso, [. . .]. Si sentiva [. . .] col corpo di lei che nel brusco abbordaggio delle curve si dislagava sul suo, come sdoppiato o dimezzato: e la favola degli sdoppiamenti e dei dimezzamenti, che sempre lo aveva suggestionato in letteratura, verificava ora nella sua esistenza.*

The whole and the half: a circular pattern

Laurana's thoughts can be taken as a vivid and appropriate example of a man's answer to the questions posed at the beginning of the present article. The final impression is that there seems to be a circular pattern and that the women depicted by men seem to be split into many artificial segments, often disconnected from the social reality of women in the 'real' world. It is only by looking at the works of female writers that one can visualise the whole picture, draw the full circle, and see women in their 'wholeness'.

Note

For the purposes of this article it was not possible to analyse a greater number of works. Readers interested in the topic raised here are recommended to look at Carlo Cassola, *La ragazza di Bube* and *Gli anni passano,* and to compare these with Natalia Ginzburg, *La città e la casa.*

ASSOCIATION for
LANGUAGE
LEARNING

Concepts handbooks for teachers

MGP INTERNATIONAL

Using the Target Language
Carol Macdonald **£7.00**

Managing the Modern Languages Classroom
Amanda Flint & Anna Lise Gordon **£7.00**

Appraisal for Language Teachers
Michael Pennington **£7.00**

Teaching and Learning Grammar
Alison Taylor **£5.50**

Working with your Student Teacher
Sarah Fletcher & Michael Calvert **£7.00**

Being a Head of Department
Anna Lise Gordon & Amanda Flint **£7.00**

payment with order • cheques should be made payable to the Association for Language Learning

Post your requirements with a cheque to: Association for Language Learning, 150 Railway Terrace, Rugby CV21 3HN
Tel: 01788 546443 Fax: 01788 544149

I luoghi del cuore e le molte verità: an introduction to the novels of Isabella Bossi Fedrigotti

Julie Beverly University of Plymouth

> 'I luoghi del cuore mi scaldano il cuore, mi ispirano, mi inducono a parlare di loro. [. . .] Evidentemente è nell'infanzia che si costruiscono i luoghi del cuore, quel paesaggio che poi ti resta dentro, come sfondo dell'anima contro cui poi si muovono gli avvenimenti e i personaggi di tutta la vita.'[1]

Isabella Bossi Fedrigotti grew up in the Trentino, speaking German with her Viennese mother and Czechoslovak grandmother, and the Veneto dialect with her father and friends in Rovereto. At the age of 12 she was sent to study in Florence, so that she might *sciacquare i panni del dialetto in Arno*, and it was there that she first began to write.

Her first three novels were published in fairly quick succession. *Amore mio uccidi Garibaldi*, published in 1980, offers an unusual view of the Third War of Independence. This was followed in 1983 by *Casa di guerra*, which focuses on life in the Trentino during the Second World War at the time of the German occupation. In 1984 came *Diario di una dama di corte*, the story of a young woman's experiences during her first year at the *fin-de-siècle* Hapsburg court. There was then a gap of several years until the publication, in March 1991, of *Di buona famiglia*, a penetrating study of the poisoned relationship between two sisters.

Bossi Fedrigotti's novels have all enjoyed success. *Casa di guerra*, for example, won the Premio Ancona, and was a finalist for the Premio Campiello. There can be little doubt, however, that *Di buona famiglia*, winner of the Campiello prize in 1991, is her best novel to date.

Critics, seeking to define the work of Bossi Fedrigotti, have tended to attach the label 'historical' to her novels, yet the geographical setting for the novels is as much a distinguishing feature as the historical background. Places which were once part of the Hapsburg Empire feature in all the novels, and the choice of such settings has prompted some critics to see in this the predominant thread in her writing, accusing Bossi Fedrigotti of nostalgia for *Austria Felix* – a charge she herself denies:

> È diventata una specie di accusa, puntuale. Sempre sentenziano una mia presunta nostalgia dell'Austria, che non ho per niente.[2]

For the most part, the plots unfold against the backdrop of the Trentino and, by choosing, as the setting for her novels, the region in which she was born and grew up, Bossi Fedrigotti follows a well-established Italian literary tradition.

In various guises, her novels take the form of testimonies in which the protagonists recount the background to, and the details of, critical moments in their lives. Often these moments coincide with critical periods of Italian history.

In the case of *Amore mio uccidi Garibaldi*,[3] the story begins in 1863 when the Princess Leopoldina Lobkowitz from Bohemia and Count Fedrigo Fedrigotti from the Trentino meet at a carnival ball in Vienna. A few months later they marry and make their home near Bolzano in the Italian region known today as the Alto Adige, but which was then an Austrian province, part of the Hapsburg Empire. In the first part of the novel events and people are seen through the eyes of Leopoldina. In her letters to her mother she writes of her new life in one of the 'outposts' of the Austro–Hungarian Empire. She makes occasional references to their growing concern at the prospect of war, but most of her letters are taken up with the details of their daily lives, and in particular with their efforts to build a less precarious future for themselves. In the second part, it is Fedrigo who becomes narrator as he describes, in his letters to Leopoldina, his experiences as an officer in the Kaiserjäger fighting in the mountains of the Trentino against Garibaldi and his followers. His letters, however, reveal rather more about him as an individual, a husband and a father, than they do about the conflict. The historical background, meticulously detailed though it is, remains precisely that.

The setting for *Casa di guerra*[4] is the Alpenvorland, the name given to the region by the Germans after their occupation of the Trentino–Alto Adige in 1943, when, effectively, the frontier set in place between Italy and Austria after the First World War was dismantled and the region sealed off from the rest of Italy. Against this background, Bossi Fedrigotti explores the tensions inherent in the situation through the testimonies of five very different people. The first to tell her story is the German governess, Bertha Wesemann. Her father is a retired Army officer, her Jewish mother a victim of the Holocaust. She is followed by the cook, Resi Raffler, a German-speaking *contadina* from the Alto Adige. The third account is given by the *padrone*. He is the owner of the house referred to in the title, and is himself a Trentino. It is the Nazi, Franz Stauderer, who next tells his story. He too is a Trentino, but he is also an Optanten.[5] The final 'witness' is the *padrone*'s close friend and neighbour, the Austrian-born Maria Luigia Firmian.

War, as it is waged on the battlefield, or related in history texts, is absent from the pages of this book. Instead, the experience is graphically conveyed through the descriptions of homely, even banal, incidents. Like a jigsaw puzzle, piece by piece, an overall picture emerges of life at that time, when the house referred to in the title provided shelter for a strange mix of guests: Italian partisans, British parachutists working behind enemy lines, German officers in retreat, as well as a German deserter and neighbours fearful of attack from either side. In some respects, the stories of the five witnesses overlap, but their different backgrounds and experiences, together with their very dissimilar concerns, ensure a quite distinctive perspective for each of their accounts. They tend to concentrate on the events in which they were personally involved and which touched them most closely. There is virtually no attempt to stand back from the situation and provide a global view. Indeed, for the most part they seem not to comprehend the significance of the cataclysmic events going on around them. What emerges is a picture of some of the experiences of a few, quite ordinary people, who find themselves caught up in the confusion of war. Although, in different ways, all the protagonists of *Casa di guerra* exhibit a degree of heroism, in that they expose themselves to personal danger, risking arrest or even death in order to help friends and neighbours, or to do something which they believe to be 'right', in their unassuming accounts there is no sign that they themselves are aware of this. They do not seek to dramatise themselves or their situations. It is precisely this emphasis on the ordinariness of the people caught up in extraordinary events, this portrayal of the protagonists as unheroic, which is one of the strengths of this novel.

The third novel, *Diario di una dama di corte*,[6] is rather different in tone from the others. Elegantly written and beautifully illustrated, with sepia drawings reproduced from a book entitled *Viribus Unitis – Das Buch vom Kaiser*, published in 1897 in celebration of Hapsburg Emperor Franz Josef's long reign, it recaptures the ambience of the Imperial Court in the closing years of the last century.

Bossi Fedrigotti's most recent work, *Di buona famiglia*,[7] although set in the present, looks back over almost the whole of the twentieth century. The novel charts the decline of a social class, the disappearance of traditional values, and the impact of two World Wars on the Trentino, but, although the events of crucial significance take place between 1915 – when many of the people of the Trentino were evacuated to Austria during the First World War – and 1946, the year of the Italian Republic, historical events *per se* feature only to a very limited extent. At the heart of this novel is the story of two 80-year-old sisters, Clara and

Virginia, and their slowly festering relationship. It is an exploration of the reasons for the breakdown in communication between them, and an examination of the way in which, because of prejudice and distorted perceptions, people may damage themselves and others, wittingly and unwittingly.

Undoubtedly, the historical period is very clearly defined in all four novels but, although the experiences of the protagonists are inextricably intertwined with events of historical significance, the focus is on the ordinary person, and Bossi Fedrigotti seeks thereby to avoid the rhetoric of 'official' history and to portray a version which:

> nella realtà domestica invece assume contorni piú semplici, piú immediati e perciò piú veri.[8]

That war should feature quite prominently in Bossi Fedrigotti's novels is almost inevitable. As she herself has said:

> sono tutti di guerra perché il Trentino è una zona di guerra, perciò i racconti dei contadini, della gente sono infarciti di ricordi di guerra.[9]

Her attention is drawn not to conventional tales and images of men engaged in heroic combat, but to the often unremarked but equally courageous struggle waged at home, frequently by women:

> Certo che gli uomini combattevano ma io . . . non mi importa, non mi interessa di scrivere dell'eroismo e della forza dell'uomo in combattimento. Chi resta a casa a combattere sono le donne. È un altro tipo di eroismo che m'interessa di piú.[10]

Bossi Fedrigotti's preference for the unconventional angle in her portrayal of both people and events ensures a freshness of approach which at times, quite deliberately, borders on the provocative. The choice of *austriacanti*,[11] for example, to relate the Third War of Independence, allows her to present a thought-provoking alternative to the traditional view of both Garibaldi and the *Risorgimento*. The heroic commander of the *Mille* is always described in the novel as a *brigante* and the impudence of the title, *Amore mio uccidi Garibaldi*, is echoed in the closing sentence of the book when she writes of how death spares Fedrigo the pain of becoming Italian:

> gli è risparmiato il dolore di diventare italiano; muore nel 1902, sedici anni prima.[12]

In *Casa di guerra*, it is not simply a matter of chance that the protagonists are all German-speaking. Once again, Bossi Fedrigotti takes an important moment in Italian history and portrays it from an unusual angle: in this case, through the eyes of Italians who do not conform to the usual preconceptions (the *padrone*, Resi, and Firmian), and through the eyes of those who are, at least technically, the 'enemy' (Bertha and Stauderer). Her sympathetic portrayal of Stauderer and Firmian challenges the conventional view of both the Nazi and the woman who associates with enemy soldiers, whilst the compassion and understanding evident in her presentation of all five witnesses is, by implication, a criticism in general terms of a black-and-white vision of the world. Even the sacred totem of the family comes under attack in her account, in *Di buona famiglia*, of family relationships fuelled not by love or affection, but by loathing and distrust, and lubricated by lies and hypocrisy. Rejecting a custom imposed on her by her upbringing and still in widespread use today, *l'uso di non parlare*, Bossi Fedrigotti also highlights in this novel the insidious destructiveness of 'polite' conversation:

> Ah, quell'affabile conversazione, sempre uguale, frizzante come un ruscello, che poteva durare per ore o per settimane [. . .]. Era una specie di protezione, un paraurti che doveva impedire a chiunque di avvicinarsi troppo.[13]

An important element in Bossi Fedrigotti's novels is the solid core of authenticity which derives from the fact that all her work is based on real people, places and events. Her first novel drew much of its inspiration from the letters of her great-grandparents although, as she recently revealed, only one of the letters is wholly authentic:

> veramente autentica è quella d'inizio quando lui (Fedrigo) scrive alla madre. È l'unica lettera che c'è in italiano. Le altre sono tutte in tedesco.[14]

In a similar way, the protagonists of *Casa di guerra* are all based on people known to her, and the experiences of the *padrone*, for example, reflect those of her own father, who fought with the Italian army in Yugoslavia, and later with the partisans in the Trentino. Speaking of *Di buona famiglia*, Bossi Fedrigotti describes the book as:

pieno di piccoli sassi che io ho raccolto in giro. Sono tutte cose inventate ma tappezzate di cose vere.[15]

The scene in which Clara discovers Virginia's dressing-gown in a wardrobe in her lover's flat and believes she has found confirmation of her sister's betrayal, draws, for example, upon Bossi Fedrigotti's own discovery of a friend's dressing-gown in her brother's room:

(lei) viene da noi per le vacanze. A un certo punto ha deciso di lasciare la sua vestaglia e le sue pantofole a casa nostra e li ha messi nella camera di mio fratello, che non c'è mai, allora lei ci dorme. E nella camera di mio fratello, nell'armadio ci sono vestiti di mio fratello e lei ci ha messo la sua vestaglia . . . quell'è la scena che avevo in mente, il che non vuole dire niente in realtà. Però, l'ho utilizzata.[16]

The strong visual element apparent in her writing is attributable, in part at least, to her choice of real places as settings for her novels. The description of the house which features in *Casa di guerra*, for example, has its origins in the solid reality of a house which stands on one of the hills near Rovereto. The visual element is also related to the evocative use Bossi Fedrigotti makes of small details, particularly the *tocchi casalinghi*, and to her method of reconstructing the past by means of what she describes as:

le piccole testimonianze curiose, non ufficiali: le lettere della gente, i fatterelli marginali, le tracce del loro modo di vivere, il costume.[17]

As Bossi Fedrigotti has developed as a writer, there has been a change of emphasis in her work. In *Di buona famiglia* she looks much more closely at the individual and the question of human relationships. The historical and regional elements, which are so striking in her first novels, have given way to the psychological. It would nonetheless be true to say that some psychological elements are present in all her novels.

Concerned with the experiences of the ordinary individual, she focuses on people who feel themselves to be to some extent outsiders. In the frontier world of her novels, the characters, for a variety of reasons, all experience a degree of isolation. Sometimes because of social factors, a lack of means or social standing, which would enable them (Fedrigo, Henriette, and Bertha), or so they believe, to become fully integrated. In some cases (Stauderer and the *padrone*), their apartness is the result of deliberate choices based on political thinking or personal preferences. The icy solitude of Clara and Virginia, on the other hand, is shown to be the inevitable outcome of the misunderstandings, resentment and anger which have built up over the years.

The theme of incommunicability runs throughout Bossi Fedrigotti's writing. It is there in the reticences of Fedrigo and Leopoldina in *Amore mio uccidi Garibaldi*, in the silences and omissions of the witnesses in *Casa di guerra*, and in the evasions of Henriette in *Diario di una dama di corte*, but it finds its most concentrated expression in *Di buona famiglia*, in the story of Clara who systematically destroys anything which might reveal:

pezzi della tua vita che non hai mai raccontato[18]

and Virginia who declares:

non mostro niente a chi mi sta intorno, mi so controllare.[19]

Communication is shunned because of the threat it poses to family life:

L'intimità [. . .] era il grande pericolo. Anche soltanto a parole, anche soltanto tra donne: di lí discendevano tutti i guai che minacciavano la solida, ordinata, rispettabile vita della nostra famiglia.[20]

Whatever the emphasis, in all her novels Bossi Fedrigotti has tended to follow a similar pattern. The historical background, social and political, has been skilfully incorporated but, as the consistent use of narrative in the first person (or, in one case, the second person)[21] suggests, it is the protagonists who are the focus of attention. It is through their personal and often intimate accounts that the dramas unfold: the letters of Fedrigo and Leopoldina, the accounts of the protagonists of *Casa di guerra*, the diary of Henriette (*Diario di una dama di corte*), and the monologues of Clara and Virginia. The past is reconstructed through this use of letters, diaries, testimonies and confessions. This allows Bossi Fedrigotti to portray people and events from different viewpoints, thus highlighting different interpretations of the same 'reality'. In her novels she reminds us of the ambiguities of existence, the shifting multi-faceted nature of reality and exposes the fallibility of our perceptions.

Notes

1. Isabella Bossi Fedrigotti, in an interview with Francesco Mannoni, *Il Secolo d'Italia*, 28.09.1991.
2. Isabella Bossi Fedrigotti, in an interview with Olga Maldifassi, *Il Giornale di Bergamo*, 17.11.1983.
3. Isabella Bossi Fedrigotti, *Amore mio uccidi Garibaldi*, Milano, Longanesi, 1980.
4. Isabella Bossi Fedrigotti, *Casa di guerra*, Milano, Longanesi, 1983.
5. The Optanten were those who chose to go and live in Germany after the signing of the agreement, on the repatriation of German citizens and the emigration of German aliens from the Alto Adige to Germany, by the governments of Berlin and Rome in 1939.
6. Isabella Bossi Fedrigotti, *Diario di una dama di corte*, Milano, Longanesi, 1984.
7. Isabella Bossi Fedrigotti, *Di buona famiglia*, Milano, Longanesi, 1991.
8. Isabella Bossi Fedrigotti, in an article by Michelangelo Bellinetti, *Il Giornale di Vicenza*, 30.03.1983.
9. Isabella Bossi Fedrigotti, in conversation with the present writer, April 1993.
10. idem.
11. The term used to describe those individuals living in the Trentino–Alto Adige who opposed the efforts of the irredentists and chose, during the 19th and early 20th centuries, to support Austria and the Hapsburg Emperor.
12. *Amore mio uccidi Garibaldi*, op. cit., p. 135.
13. *Di buona famiglia*, op. cit., p. 176.
14. Isabella Bossi Fedrigotti, in conversation with the present writer, April 1993.
15. idem.
16. idem.
17. From an article by Minnie Gastel, *Donna*, 38, novembre 1983.
18. *Di buona famiglia*, op. cit., p. 54.
19. *ivi*, p. 116.
20. *ivi*, p. 175.
21. *ivi*, Clara's account.

ASSOCIATION for
LANGUAGE
LEARNING

Put these dates in your diary for 1996

Italian Weekend for teachers & lecturers

27 - 29 September 1996
Oxford

and

Language World 1996

29 March - 1 April
University of Exeter

For further information when available contact: Association for Language Learning, 150 Railway Terrace, Rugby CV21 3HN
Tel: 01788 546443 Fax: 01788 544149

Le relazioni di spazio nell'italiano contemporaneo: Parte I

Pierangela Diadori
Università per
Stranieri, Siena

La percezione dello spazio nelle varie culture

La percezione dello spazio varia da una comunità linguistica all'altra e si realizza di conseguenza in categorie grammaticali diverse nelle diverse lingue o nei diversi dialetti. A seconda delle relazioni spaziali che una comunità linguistica percepisce, si avranno infatti linguisticamente vari modi di veicolare le informazioni relative allo spazio.

Si pensi per esempio all'italiano e al francese che, a differenza dell'inglese e del tedesco, non distinguono la posizione «sopra senza contatto di un oggetto con la superficie superiore di un altro» da quella «sopra con contatto», entrambe indicate semplicemente dalla preposizione *sopra* o dal suo sinonimo *su*:[1]

italiano:	sopra *o* su
francese:	sur
inglese:	on (= sopra con contatto)
	over (= sopra senza contatto)
tedesco:	auf (= sopra con contatto)
	über (= sopra senza contatto),

o al toscano che possiede una relazione spaziale in piú rispetto a tutti gli altri italiani regionali: quella di «lontano da chi parla ma vicino a chi ascolta» (*codesto, codesta, costà, costí, costassú, costaggiú*) mentre nel resto dell'Italia si definisce solo la posizione di «lontano», indifferentemente se sia lontano solo da chi parla o anche da chi ascolta (*quello, quella, là, lí, lassú, laggiú*):

toscano:	codesto (= lontano da chi ascolta e vicino a chi parla)
	quello (= lontano da chi parla e da chi ascolta)
	questo (= vicino a chi parla)
italiano non toscano:	quello (= lontano da chi parla)
	questo (= vicino a chi parla).

Consideriamo i principali tipi di opposizione spaziale che, con la loro combinazione, possono determinare la localizzazione mediante categorie linguistiche:

(a) opposizione tra deissi (l'oggetto è presente nella situazione comunicativa) e anafora (l'oggetto è già stato citato in precedenza);
(b) opposizione fra la sfera del parlante (l'oggetto è vicino a o lontano da chi parla) e la sfera dell'interlocutore (l'oggetto è vicino a o lontano da chi ascolta);
(c) opposizione fra avvicinamento e allontanamento rispetto a un punto di riferimento;
(d) opposizione fra le possibili localizzazioni dell'oggetto rispetto a un punto di riferimento (piú in alto, sullo stesso piano, o piú in basso);
(e) opposizione fra contatto o assenza di contatto dell'oggetto con il punto di riferimento.

A differenza di altre lingue,[2] l'italiano ha un sistema di relazioni spaziali relativamente semplice, basato principalmente su due tipi di informazioni:

(1) se l'oggetto è in movimento se ne specifica la direzione di allontanamento o avvicinamento dal punto di osservazione;
(2) se l'oggetto non è in movimento se ne indica la posizione rispetto al punto di osservazione, facendo riferimento ad un ipotetico asse verticale che passa attraverso tale punto (*sopra, dentro, sotto*), o ad un ipotetico piano orizzontale di cui tale punto fa parte (*accanto, presso, vicino, fuori, intorno*), secondo uno schema che viene reso graficamente da Cardona (1988, p. 22) [Fig. 1].

Rispetto all'enorme ricchezza di altre lingue in questo campo specifico, in particolare quelle caucasiche,[3] il sistema italiano, al pari di quello inglese e di quello tedesco, possono essere considerati sistemi linguistici con indicazioni spaziali relativamente limitate. Anzi, rispetto all'inglese e al tedesco, l'italiano è meno sensibile alla direzione o posizione relativa e al grado di contatto o vicinanza dell'oggetto con il punto di riferimento.

Tuttavia, se osserviamo questa relativa limitatezza di manifestazioni verbali legate allo spazio con gli altri codici comunicativi nonverbali, ci accorgiamo che nell'italiano contemporaneo le relazioni spaziali vengono espresse non solo verbalmente (codice linguistico) ma anche attraverso i movimenti del corpo (codice cinesico) e le distanze fra gli interlocutori (codice prossemico).

Vediamo dunque piú dettagliatamente le relazioni spaziali nelle componenti linguistica, cinesica e prossemica della comunicazione nell'Italia contemporanea.

Le relazioni spaziali nel sistema linguistico italiano

In italiano la categoria semantica dello «spazio» si manifesta nei seguenti microsistemi grammaticali: i deittici, i legamenti sintattici, le preposizioni, gli avverbi, le particelle pronominali, i dimostrativi, i prefissi, i verbi e i sostantivi. Numerosi riferimenti spaziali si trovano anche nelle espressioni idiomatiche, che si rifanno ancora piú direttamente ad altri codici comunicativi, nonché ad esperienze del mondo di tipo piú pragmatico.

Deittici

Ogni lingua ha la capacità di riferire un enunciato al contesto in cui compare, sia questo di tipo linguistico o extralinguistico. Questa capacità (deissi) si esprime con i deittici, ovvero parti del discorso che servono appunto per riferirsi al contesto, in particolare a tempi, luoghi e persone.

I deittici spaziali sono quelli che fanno riferimento a luoghi presenti nel contesto comunicativo, che può essere quello della comunicazione orale o scritta. Nella comunicazione orale i deittici spaziali piú comuni sono gli aggettivi e pronomi dimostrativi *questo, codesto, quello,* che indicano le diverse relazioni spaziali dell'oggetto con il parlante e il destinatario, e gli avverbi di luogo, che possono esprimere posizione (*qui, qua, quassú, quaggiú, al di qua, lí, là, lassú, laggiú, al di là, costí, costà, costassú, costaggiú*) o movimento (*qui, qua, per di qui, per di qua, quassú, quaggiú, al di qua, da questa parte, lí, là, per di lí, per di là, lassú, laggiú, al di là, da quella parte*).

In particolare, con la deissi spaziale si può indicare se un oggetto:

> è situato relativamente a un punto fisso [...] oppure relativamente al luogo in cui avviene l'interazione e alla posizione dei partecipanti nell'enunciazione (Sobrero, 1993: p. 419).

Nel primo caso, per esempio, possiamo specificare che «Firenze si trova *a nord di* Roma», nel secondo possiamo dire ad uno o piú interlocutori «si sta bene *qui*» indicando il luogo in cui si trovano il parlante e gli ascoltatori, mentre nel terzo caso possiamo notare «bello *quel* quadro», facendo cosí percepire che il quadro in questione è distante sia dal parlante che dal suo interlocutore.

Nella deissi spaziale dell'italiano contemporaneo si nota una certa diminuzione di lessemi in relazione alla diminuzione di specificità: esattamente sinonimi sono ormai le coppie *lí/là* e *qui/qua*, addirittura perduto è ogni riferimento spaziale nei pronomi arcaici *costui/costei/costoro* e *colui/colei/coloro*, e in via di estinzione il dimostrativo *codesto*, che sta perdendo terreno rispetto a *questo e quello*. Tuttavia:

> nel parlato colloquiale la vicinanza/lontananza [...] vengono spesso segnalate (o, se si preferisce, recuperate) attraverso l'intonazione, un movimento degli occhi, un'espressione del viso, un gesto della mano (Sobrero, 1993: p. 421).

Nella comunicazione scritta i deittici spaziali possono fare riferimento al destinatario del testo e al suo ambiente, al testo stesso, a ciò che si trova prima nel testo (anafora) o a ciò che si trova dopo (catafora). Citiamo qui alcune delle espressioni di questo tipo presenti spesso nei testi accademici e burocratici, a cui proprio i deittici conferiscono gran parte della coesione interna:

(a) deittici extratestuali: *ci rivolgiamo a codesto ufficio;*

(b) deittici testuali: *in questo schema, nel presente lavoro;*

(c) deittici anaforici: *come sopra, vedi supra, le componenti sopra indicate, i succitati provvedimenti, confronta al capitolo precedente, quest'ultimo;*

(d) deittici cataforici: *nel prossimo paragrafo, vedi infra, il sottoscritto, confronta al capitolo seguente, si veda in appendice.*

Legamenti sintattici

Fra le parole e espressioni che congiungono i vari blocchi del testo troviamo, con connotazioni spaziali, gli avverbi *dove* e *donde*. *Dove* ha valore locativo di stato in luogo e di moto a luogo in frasi relative (*La casa dove abito; La città dove sono andato ad abitare*) e interrogative (*Dove sei?; Dove vai?*). Come avverbio relativo, *dove* può essere sostituito dal pronome relativo *cui* o *quale* preceduto dalla preposizione spaziale specifica (*La casa in cui abito; La casa nella quale abito*), tuttavia nell'italiano di media formalità si tende ad evitare questi costrutti sentiti come piuttosto aulici e formali, e addirittura nel parlato piú colloquiale o trascurato si usa spesso riprendere il locativo (*dove, in cui*) o perfino il generico *che*, con la particella clitica *ci* (*Il cassetto dove ci ho messo le scarpe; Il cassetto in cui ci ho messo le scarpe; Il cassetto che ci ho messo le scarpe*). *Donde* ha valore di moto da luogo, ma è un vocabolo ormai desueto, relegato al registro piú aulico e all'italiano burocratico. Nella lingua comune si usano in sua vece le espressioni *da dove, da cui, dal quale, dalla quale, dai quali, dalle quali*.

Preposizioni

In italiano le preposizioni locative sono generalmente associate a due aspetti semantici: quello della posizione statica e quello del movimento.

Ecco alcune preposizioni che esprimono la posizione statica di un soggetto in relazione ad un luogo: (essere, trovarsi) *a, in, dentro, sopra, sotto, vicino a, lontano da, al di sopra di, al di sotto di, contro, presso, accanto, in mezzo a, a destra di, a sinistra di, ecc.*).

Nel caso che il soggetto si muova rispetto a un luogo potremmo invece avere le preposizioni che esprimono:

moto a luogo: (andare) *a, in, da, verso, fino a, a destra di, a sinistra di;*

moto da luogo: (venire) *da, giú da, da dietro, da davanti, da sopra, da sotto, da dentro, dal di dentro, da fuori;*

moto per luogo: (passare) *attraverso, sotto, davanti, oltre;*

moto in luogo circoscritto: (girare) *intorno*, (andare) *in qua e in là, a destra e a sinistra, su e giú, avanti e indietro, dentro e fuori*.

Tuttavia, il tipo di preposizione locativa è spesso determinato in italiano anche dal genere di sostantivo a cui si riferisce. Troviamo infatti:

a + nome di città (*a Roma*);

in + articolo + nome di città specificato da un attributo (*nella bella Roma; nella Milano dell'800; in una Firenze piena di turisti*);

in + nome di nazione o continente (sostantivo singolare) che verrà preceduto dall'articolo se specificato da un attributo (*in America; in Africa; nel Canada del nord; nella ex-Jugoslavia*);

in + articolo determinativo + nome di nazione (sostantivo plurale) (*negli Stati Uniti d'America; negli Emirati Arabi*);

in + nome di regione (*in Toscana; in Baviera; in Alaska*);

in + nome di isola di grandi dimensioni (*in Sicilia; in Corsica; in Madagascar; ma: a Cuba; a Ceylon*);

a + isola di piccole dimensioni (*a Lipari; a Lampedusa;* ma: *all'Elba*);

da + nome proprio di persona (*vado/sono da Luigi = a casa di Luigi, nel negozio di Luigi*);

da + articolo + nome generico di persona (*vado/sono dal parrucchiere; dal fratello di Mario; da un amico di Anna*).

La scelta delle preposizioni locative può essere determinata anche dal tipo di oggetto spaziale in relazione al quale viene a trovarsi il soggetto (cfr. Leech, 1974: p. 83). Tale oggetto spaziale può essere visto come:

(a) un punto su una superficie;

(b) una linea;

(c) una superficie (in termini di lunghezza e ampiezza, indipendentemente dal fatto che sia orizzontale, verticale o obliqua);

(d) un'area (territorio o area racchiusa entro certi confini);

(e) un volume.

In riferimento all'italiano, si veda lo schema (Fig. 2) per alcuni esempi di preposizioni locative.

Avverbi

Come abbiamo rilevato per le preposizioni, anche gli avverbi di luogo in italiano vengono generalmente descritti in base alle categorie semantiche dello stato e del moto, a cui si può aggiungere quella relativa alla direzione:

stato: (essere, stare) *giú, su, fuori, dentro, sopra, vicino, a destra, a sinistra, sottosopra;*

moto a luogo: (andare) *su, fin su, giú, fin giú, fuori, dentro, sopra, vicino;*

moto da luogo: (venire) *da dentro, da sopra, da sotto;*

Figura 1

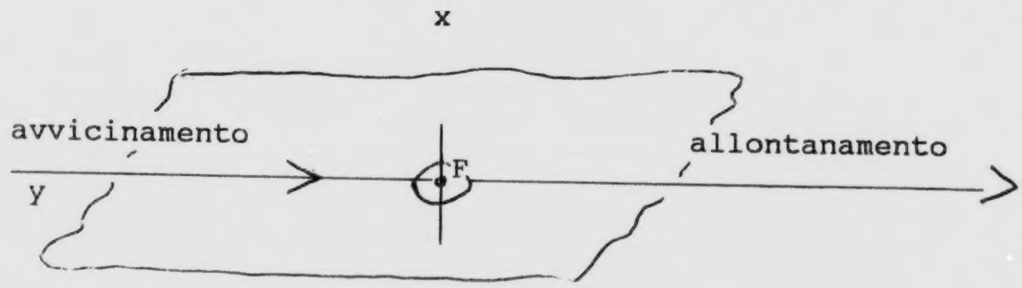


Figura 2

	PUNTO	LINEA	SUPERFICIE	AREA	VOLUME
STATO	a a destra di a sinistra di da di fronte a vicino a lontano da prima di dopo oltre	al di là di oltre lungo	su sopra al di sopra di sotto contro sul livello di sopra il livello di sotto il livello di	entro in al centro di all'interno di	dentro all'interno di dietro a davanti a fuori di sopra a sotto a
MOTO A LUOGO	a fino a	lungo rasente al di là di oltre	sopra sotto su	in fino in al centro di all'interno di	dentro all'interno di dietro a davanti a fuori di sopra a sotto a
MOTO DA LUOGO	da da dentro da fuori da sotto da sopra	da	dal di sopra dal di sotto da	da	dal di dentro dal di fuori dall'interno di da
MOTO PER LUOGO	attraverso per	attraverso per	attraverso per	attraverso per	attraverso per
DIREZIONE	verso per	verso per	verso per	verso per	verso per

direzione: (andare, venire) *in su, in giú, in avanti, indietro, in dentro, in fuori, verso casa, a destra, a sinistra, a dritto, all'indentro, all'infuori, all'insú, all'ingiú.*

Particelle pronominali

Ne (latino *inde* = da lí) con valore di moto da luogo (= da lí, fuori da lí) è usato piuttosto raramente:

Sei stato in classe? Ne esco proprio ora.

È caduto in un burrone e ne è venuto fuori illeso.

Ci locativo (latino *hic+ce* = qui) con valore di stato in luogo e moto a luogo, ha rimpiazzato quasi completamente il sinonimo locativo *vi*, che si conserva solo con connotazione di registro aulico:

A Firenze non ci vado mai d'estate.

Vorrei che tu vedessi la mia casa. Quando ci vieni?

Ci sei già stato in America?

Da osservare la posizione del *ci* locativo rispetto agli altri pronomi:

ci metto il libro;
ce lo metto;
ti ce lo metto;
mettimicelo.

La tendenza al rafforzamento del complemento di luogo mediante il *ci* locativo fa parte dei vari fenomeni della frase segmentata e del dislocamento a destra o a sinistra. Questi fenomeni sono caratteristici del parlato e dell'italiano neostandard (o dell'uso medio) e corrispondono all'esigenza di spostare l'enfasi su determinate parti del discorso:

sul tavolo ci metto il libro;
ce lo metto io il libro *sul tavolo;*
qui cosa *ci* devo scrivere?

Ci idiomatico: è uno dei tratti in diffusione dell'italiano dell'uso medio, come rilevano Sabatini (1986, pp 160 sgg) e Berruto (1987). Si tratta di una particella molto produttiva nella formazione di verbi con specializzazioni semantiche che hanno ormai perso l'originario riferimento locativo:

non *ci* tengo (= non mi interessa);

quella ragazza è una che *ci* sta (= è facile da convincere);

se piove *ci* vogliono le scarpe pesanti (= sono necessarie).

Con il verbo *essere* è necessario quando: si descrive un evento specifico del quale implicitamente sono richiamati aspetti materiali e localizzabili (Sabatini, 1986, p. 160):

*c'*è una penna sul tavolo (= si trova);
oggi *c'*è il sole (= si vede);

e conserva una leggera connotazione locativa, come si vede confrontando il diverso significato di frasi di questo tipo:

oggi *c'*è festa/oggi è festa;
*c'*è stato un incidente/è stato un incidente.

Le espressioni piú impersonali e meno localizzate spazialmente sono infatti quelle che non contengono il *ci* idiomatico.

In altri casi la connotazione spaziale è invece ormai esaurita:

cosa *c'*è? (= cosa succede?);

non *c'*è stato niente da fare (= non è stato possibile).

Con il verbo *avere* ha funzione attualizzante e garantisce una maggiore corposità fonica all'enunciato. Molto vitale nel parlato in tutta Italia, dato che esistono delle forme corrispondenti in molti dialetti, è obbligatorio nel caso che il verbo *avere* si accompagni al solo pronome personale oggetto (*ce l'hai?*) e quando l'oggetto viene rafforzato dal pronome nella frase segmentata (*ce l'hai l'ombrello?*).

In altre espressioni, il *ci* diventa indice del parlato colloquiale ed è usato anche da parlanti colti, mentre queste forme stentano ad entrare nello scritto informale, date le difficoltà di resa grafica:

c(i) ho fame;
c(i) hai ragione;
che *c(i)* hai in bocca?

Se usato con i verbi *sentire* e *vedere* (*ci sento; non ci vedo*) esprime la capacità o incapacità di sentire e vedere bene, forse con un originario riferimento locativo agli organi preposti all'udito e alla vista (*non sento* e *non vedo* si riferiscono invece ad una condizione momentanea).

Una sfumatura di significato locativo (qui/in questa faccenda/a proposito di questi fatti) si mantiene, secondo Sabatini (1986: p. 161) nel *ci* che si accompagna a verbi come *entrare, capire, credere, volere*:

questo discorso non c'entra niente con l'argomento;

ecco il libro di fisica: vediamo se *ci* capisco qualcosa;

Se ne è andata? Non *ci* credo;

In queste situazioni *ci* vuole molta calma.

Cosí anche in:

Non mi *ci* va.

Non *ci* sto a capire niente (regionale di area meridionale).

Bibliografia (parziale)

G. Berruto, *Sociolinguistica dell'italiano contemporaneo*, Roma, La Nuova Italia Scientifica, 1987.
G. R. Cardona, *I sei lati del mondo. Linguaggio ed esperienza*, Bari, Laterza, 1988.
G. Leech, *A Communicative Grammar of English*, London, Longman, 1974.
F. Sabatini, *La comunicazione e gli usi della lingua*, Torino, Loescher, 1986.
A. A. Sobrero (a cura di), *Introduzione all'italiano contemporaneo, Le strutture*, Roma-Bari, Laterza, 1993.

Note (parziali)

1. In italiano si dice comunemente *il lampadario pende sopra il tavolo*, ma in altri casi è possibile specificare la mancanza di contatto usando le espressioni *al di sopra di* e *al di sotto di*.
2. In Cardona (1988, pp. 26 sgg) si citano le lingue caucasiche e quelle del ceppo ungro-finnico come particolarmente ricche di casi spaziali: si tratterebbe secondo l'autore di un adattamento linguistico al particolare habitat montagnoso in cui si sono sviluppate le lingue caucasiche mentre «nel caso delle lingue ungro-finniche ormai si può pensare alla conservazione di un sistema adattato alle esigenze delle condizioni di vita dei popoli uralici poi scesi nelle pianure» (p. 33).
3. Cardona (1988: pp. 25 sgg) ricorda, fra le lingue ricche di categorie grammaticali che esprimono relazioni spaziali, il tunguso (otto casi spaziali che esprimono avvicinamento, coincidenza, allontanamento, attraversamento), e lo hopi (sette casi spaziali che esprimono lo stato in luogo, la provenienza, la destinazione, la coincidenza in un punto e la coincidenza in un'area).

[The concluding part of Dr Diadori's study, together with full Bibliography and Notes, will be published in Tuttitalia 12. *Ed.]*

ASSOCIATION for
LANGUAGE
LEARNING

ALL Italian Essay Competition 1995

The Association acknowledges with gratitude prizes from:

Thomas Nelson Publishers
British Italian Society

Course bursaries from:

Language Centre Todi
Università per Stranieri, Perugia
Accademia Lingua Italianá Assisi
British Institute Florence
Italiaidea, Roma

Reviews

Reviews editor
Carole Shepherd

Vita Nuova. Dante Alighieri, edited by Jennifer Petrie and June Salmons, *Dublin, Belfield Italian Library, 1994, 152 pp., £7.95. (Available through The Foundation for Italian Studies, Department of Italian, University College, Dublin 4, Éire).*

Like many others who teach Italian literature, I am not a Dante expert, although I thoroughly enjoy discussion of his texts and the ideas therein. English-speaking students who wish to study the *Divina Commedia* are overwhelmed by the diversity of translations and comment available. Those who wish to study Dante's earlier works, including the *Vita Nuova*, have rather less material available to them. The Belfield Italian Library edition of this text should go a long way towards filling that gap. This edition of the *Vita Nuova* is intended for the undergraduate and, as stated in the preface, is designed to 'student-friendly'.

The text itself is preceded by an introduction to Dante's life, the poetic tradition, the story and the principal actors. In addition, there are two useful sections on the language and the verse forms in the *Vita Nuova*. Following the text, to which there are clear footnotes and introductory passages to each chapter, there can be found a glossary of terms and a vocabulary. There is nothing in the footnotes or introduction that is new, but that is not the intention. Rather, ideas and interpretations of the text are collated and expressed in a clear, readable style. Suggestions for further reading are made – not too many, but just enough for the interested undergraduate to follow up. After all, one must remember that students are often reading for several courses and too long a booklist might serve to dissuade rather than encourage enthusiasm to study the text.

The introductory notes are not didactic. Various schools of thought and interpretations are briefly put before the readers who are then allowed to explore these areas further before coming to their own conclusions. Indeed, to a certain extent this may be in keeping with the nature of the *Vita Nuova* because, as expressed in the editors' concluding remarks, some aspects of the text 'imply that the meaning of the *Vita Nuova* is not directed exclusively by the author, and that readers of the work are free to appreciate and interpret it their own way'.

There might possibly have been a little more emphasis upon the fact of the originality of Dante's text, despite its contextualisation within the existing literary tradition. Perhaps also in the glossary the notion of *vida*, or autobiographical element, which is connected to the *razo*, might have been explained, as well as the Aristotelian sense of *gioia* as a transcendent state, linked inextricably to *beatitudine*. This latter could have been emphasised a little more in order to aid the understanding of *Amor* in its fullest sense. These, however, are no doubt concepts which would be commented upon further during the teaching of the text, and are points which do not detract from the value of this edition of the *Vita Nuova*, both for undergraduates and also for those readers who wish to explore Dante's early works, perhaps in order more fully to comprehend the *Commedia*. I welcome this edition as it will make the task of teaching the *Vita Nuova* rather easier because it renders the text much more accessible to students.

JUDITH KELLY
University of Leicester

Parliamo insieme. Julie Docker, *Cambridge, Cambridge University Press, 1994, 112 pp., £8.95, ISBN 0-521-35656-3.*

Parliamo insieme is 'aimed at students of Italian who want to improve their communication skills'. No specific age range is given, but we are told that the activities range from 'elementary to intermediate' level and that they are 'graded for the first two years of language learning'. They would seem to be appropriate for Higher Level GCSE candidates in schools and post-16 learners.

The activities cover a wide range of topics, arranged according to the author's preference, and focus mainly on the skill of Speaking in Italian, although certain activities also lend themselves to practice with the skills of Reading and Writing as well. Teachers are at times offered a variety of structures of varying degrees of difficulty so that they can 'decide which level suits their class'.

The index lists 21 chapter titles, ranging from the clear 'Conversazioni al telefono' to the imaginative 'Abbandonati nel deserto' (Expressing Opinions) and 'Giallo veneziano'. Further details are given on the 'Funzioni' of the chapter, which in the case of the 'Giallo veneziano', for example, are 'Raccontare avvenimenti passati'. The reader is further advised of the grammar which, in the chapter just mentioned, is 'Il perfetto; il participio passato'. The grammar explanations are included in the chapters to assist in the performance of the tasks, rather than to give a complete grammatical summary. It is stressed in the Introduction that students should know the grammatical structures and vocabulary well before tackling the exercise. The author does give some grammatical exercises, however, for further practice in the task.

Despite the fact that the book is in black and white, the design is imaginative and user-friendly. There is an effective use of visual material and the page layout is clear. Some of the reading material, however, is somewhat dated. In Chapter 1 an article is clearly dated 6/10/1985 and the student is told 'Stasera, alle 20,30 . . .'. The material is now ten years old and many of my students unfortunately have no idea who James Mason might be. I am sure the author could have found a more up-to-date piece.

Despite this minor criticism, the book does make a clear attempt to offer teachers some useful advice on techniques for encouraging speaking. With the exception of useful vocabulary, given in small print in both English and Italian, and some grammatical notes, the book is written entirely in Italian. This reflects the spirit of the National Curriculum, the requirements of most Examination Boards and Universities, and the needs of the majority of students. The author, therefore, is to be congratulated for her contribution to hard-pressed teachers of Italian.

Parliamo insieme would be a useful addition to the bookshelf of any teacher of Italian searching for new ways in which to present communication activities in the target language.

CAROLE SHEPHERD
St Mary's Comprehensive School
Newcastle-upon-Tyne

Basic Italian. Charles Speroni, Carlo L. Golino, Barbara Caiti, *Seventh edition, Holt, Rinehart & Winston, 1993, xvii + 443 pp., £15.50, ISBN 0–03–097485–2.*

The seventh edition of *Basic Italian* is the most recent update of a course which was first published in 1958 and was designed to cater for students of Italian in American colleges, universities and high schools.

Compared to the preceding edition, the new compiling editor, Barbara Caiti, has made few but important changes: the number of chapters has been reduced from 32 to 30, grouped into eight units, with some useful changes as to the presentation of certain grammatical points. Without modifying the basic structure of the individual chapters, some elements have been added which, in my view, improve both the visual impact of the course and its usefulness as a learning tool: for example, a *Vocabolario* section has been added after the initial dialogue; this contains all the new words presented in that chapter, grouped according to their type (i.e. *sostantivi, agget-*

tivi, verbi, etc.). The layout of each chapter has been substantially improved, particularly through better use of colour and charts to highlight grammatical structures. Other useful additions are the *Note linguistiche e culturali* – although I feel that they could have represented useful additional reading material had they been written in Italian, especially towards the end of the course – and the *Come si dice?* section at the end of each chapter, supplying some communicative functions and expressions.

In my opinion, the major shortcoming of this course is the almost complete lack of authentic reading material, particularly in the second half of the course. The eight *Letture* which appear at the end of each unit are frankly very contrived and unappealing, full of unfamiliar words which frustrate rather than interest the learner. The instructions to the exercises, which were in Italian from the outset in the previous edition, appear in English in the first nine chapters and in Italian thereafter. Considering that an example is given for each exercise, I would have preferred the instructions to be in Italian throughout. Despite this, most of the exercises are quite imaginative and, if used constructively, succeed in the author's aim to 'drill thoroughly all four skills'.

I have been using *Basic Italian* as course book for a two-year subsidiary course since 1993 and, on balance, I have found it very satisfactory. The grammatical explanations are thorough with very few inaccuracies (I still prefer *valigie* and *grigie*, with an *i*; the rule is not so difficult as to warrant being disregarded), and the initial dialogues, although artificial, are realistic enough. The students' reaction to the course has also been positive. A good effort all round.

CLELIA BOSCOLO
University of Birmingham

Italian Grammar Handbook: A Comprehensive Guide to Italian Grammar. Derek Aust, *Oxford, Berlitz Publishing Company, 1994, ix + 341 pp., £4.95, ISBN 2-8315-1363-4.*

This *Italian Grammar Handbook* is first and foremost a reference work. The detailed information is arranged in six main sections (A–F), each covering a major area of the structure of Italian, such as 'Verbs and their Uses'. Each section comprises a number of chapters – 30 in all – consisting of sub-sections and paragraphs all logically numbered so as to make cross-reference easy. Thus:

(Section) F. *Using Numbers*
28. *Numerals*
28a. *Counting: Cardinal Numbers.*

Occasional warning signs draw attention to 'traps' and 'pitfalls', such as the distinction between *sapere* and *conoscere*, or the possible confusion between the future ending *-emo* and the conditional ending in *-emmo*.

Each explanation is illustrated with two or three individual examples or a more continuous piece of Italian presented in easy-to-spot grey boxes. There are no exercises. The layout is easy to follow and the detailed contents pages and the index make access quick and easy.

Even though Sections A and B give detailed information on parts of speech and syntax which, apart from the examples in Italian, could serve equally for other languages, and even if subsequent explanations are detailed and unusually precise, I cannot agree with the publisher's claim that the Handbook Series is 'suitable for all levels of language learning'. A beginner with no knowledge of the structure of language would find the book a daunting prospect. For more advanced students and people with an interest in the structure of the language, the theoretical and detailed explanations are fascinating and informative, though not always fully necessary in order to understand and apply a rule of grammar. Explanation in English far outweighs material in the target language.

I would recommend the *Grammar Handbook* for two categories of reader in particular: (1) the serious learner who wants to adopt a thorough and systematic approach starting from scratch up to an advanced level, and who would be well advised to use the book in conjunction with one of the more communicative courses based on the four skills; and (2) the already fairly well-informed student or teacher who needs to dip into the book for explanation or clarification, or merely to brush up on some rusty point of grammar.

MARY OLIVER
St Cuthbert's High School
Newcastle-upon-Tyne

Concepts. *Association for Language Learning/Mary Glasgow Publications, 1994.*

The *Concepts* series, published jointly by Mary Glasgow Publications (MGP) and the Association for Language Learning (ALL), offers helpful advice to teachers of modern languages. Although not specifically written for Italianists, colleagues may wish to know more about this series from a professional development point of view. What follows is a summary of the contents of *Handbooks* 2–6.

2. Appraisal for Language teachers. Michael Pennington, *ALL/MGP, 1993, 52 pp., £7.00, ISBN 1852345322.*

Appraisal for Language teachers provides practical guidance and useful advice for both appraisee and appraiser. Case studies are used to show how appraisal works in practice. The author explains that in order to ensure that appraisal is of use for all concerned, clear criteria must be agreed beforehand and all language activities must be planned and recorded with care.

Photocopiable sheets include the following: Self Appraisal 1 (the pupil's point of view); Self Appraisal 2 (the teacher's point of view); Analysing a focus (to be used by your observer as a guide to your lesson); and Observation tally charts (for pupil-centred or teacher-led activities).

3. Managing the Modern Languages Classroom. Amanda Flint and Anna Lise Gordon, *ALL/MGP, 1993, 40 pp., £7.00, ISBN 1852345098.*

Managing the Modern Languages Classroom provides teachers with a wide range of aspects of classroom management, including: a review of current practices; lesson planning for the National Curriculum; designing activities; teaching the lesson; creating a stimulating environment; working with pupils in groups; recording progress; assessing pupils' work; and evaluating your own work.

Photocopiable sheets are given to help you carry out some of the suggested activities. These include: You're not on your own (giving examples of to whom you might turn for assistance); lesson plan proforma; designing activities; organising groups; summary of pupil evidence; pupil record card; and a sample of an annotated piece of work displaying evidence of the Attainment Target and Level achieved.

4. Teaching and Learning Grammar. Alison Taylor, *ALL/MGP, 1994, 28 pp., £7.00, ISBN 1852345543.*

Teaching and Learning Grammar gives teachers advice about the ways in which pupils acquire new language structures and suggests strategies involving repetition and manipulation of language. The main aim is to provide a manageable, practical guide to improving grammatical practice in the classroom.

The reader is reminded that pupils meet grammatical patterns through classroom language, topic work, independent listening and reading, games, drama activities, and through contact with native speakers. The Handbook also considers how grammar may be introduced to low attainers, high attainers, and mixed-ability classes.

Examples are given mainly in French and German, with a few in Spanish and Italian. Unfortunately, one example given to illustrate grammatical patterns, *Sabato sono andata al cinema con mio amico*, is grammatically flawed in Italian as far as the correct use of the possessive is concerned.

A photocopiable section at the back of the book contains sheets for professional development training, which suggest a departmental policy on the teaching and learning of grammar, and the use of IT, songs, and poems for grammar practice.

5. Working with your Student teacher. Michael Calvert and Sarah Fletcher, *ALL/MGP, 1994, 56 pp., £7.00, ISBN 1852345454.*

Working with your Student teacher is aimed at Teacher Trainers and Heads of Department, but is also extremely useful for teachers working alongside student teachers in the classroom. Initial Teacher Education has undergone significant changes in recent years, notably the move towards training which is more school-based and allows for a diminished role for Higher Education. As more and more training is done within schools, teachers need advice as to how to act as mentors, monitor their students' progress and give feedback on lesson observation. Roles and responsibilities, as well as lines of communication are considered. Case studies are used to show how policies work in practice.

A photocopiable section at the back of the book contains advice on the compilation of Profile statements, a checklist of the subject mentor's responsibilities, a list of focal points for lesson observation, and a form for reporting on competence.

6. Being a Head of Department. Anna Lise Gordon and Amanda Flint, *ALL/MGP, 1994, 48 pp., £7.00, ISBN 074871815X. Being a Head of Department* is written for both long-serving and aspiring Heads of Department and offers practical guidance on how to carry out this demanding role. The role of Head of Department has changed a great deal in recent years and now includes increasing emphasis on managerial aspects – managing people, the curriculum, and the budget. Practical advice offered in the Handbook includes Departmental planning, working with a team, and developing the Department, as well as documenting your work.

There is a photocopiable section at the back of the Handbook which includes: forms and tables for efficient record-keeping and planning; self-evaluation; agendas; development plans; staff development; and useful contacts.

CAROLE SHEPHERD
St Mary's Comprehensive School
Newcastle-upon-Tyne

Back numbers of Journals Special Offer:

for ALL paid-up members only

Limited availability of the following editions: 1991 - 1993

Francophonie	Jun 91,	Dec 91,	Dec 92,	Jun 93		
German Teaching	Jun 91,	Dec 91,	Dec 92,	Jun 93,	Dec 93	
Vida Hispánica	Jun 91,	Dec 91,	Dec 92,	Jun 93,	Dec 93	
Tuttitalia	Jun 92,	Dec 92,	Jun 93,	Dec 93		
Rusistika	Jun 91,	Dec 91,	Jun 92,	Dec 92,	Jun 93,	Dec 93

Any 4 copies for £15.00 (inc P & P)

Language Learning Journal Mar 91, Sept 91, Sept 92, Mar 93, Dec 93

Any 4 copies £17.00 (inc P & P)

First come, first served, cheque with order. No invoices issued

Post your requirements with a cheque to: Association for Language Learning, 150 Railway Terrace, Rugby CV21 3HN
Tel: 01788 546443 Fax: 01788 544149

The EARLS Guide to Language Schools in Europe 1995. The European Affiliation of Registered Language Schools, *London, Cassell, 3rd edition, 1995, 309 pp., £14.99, ISBN 0-304-34515-6.*

The EARLS Guide now appears in its third edition and doubles the number of detailed profiles of key language schools in Europe compared to earlier editions. The *Guide* covers the fourteen most popular European languages (presumably the most 'popular' with English-speaking learners) as well as a substantial section on English as a foreign language. The ways of the English are devilishly difficult to comprehend, so it will offer an interesting challenge to our incoming European cousins to unscramble the fact that the Torbay Language Centre, situated in Paignton, is listed under the heading 'Oxford' (page 24)!

The *Guide* has brief but pertinent introductory articles on 'A good language school', 'A good language teacher', a check list for 'Choosing a language school', and 'How to use *The EARLS Guide*'. As an example of the advice given, under the heading of 'A good language school' importance is attached to: the teachers; the fact that a friendly and positive atmosphere is vital; the school's attitude towards the students; accommodation; the building; and discussing any problems you might have with the director of studies. As for 'A good language teacher', readers of this journal may wish to check their own views against the recommendations that the teacher should: be welcoming; create an encouraging learning atmosphere for all the students; prepare his/her lessons in advance (even conversation lessons!); have a clear aim in the lesson; give consideration to the level and needs of the students; understand the grammar of the language they are teaching; plan lessons logically; and use topics that are interesting and relevant to the students; offer a variety of skills (all laudable enough as expectations, but perhaps all rather predictable?).

The concerns of readers of *Tuttitalia* will naturally centre on Italian (the other languages covered being: French, German, Spanish, Danish, Dutch, Finnish, Greek, Hungarian, Norwegian, Polish, Portuguese, Russian, and Swedish). The section on Italian (the section heading adds 'in Italy' in case we had any doubts – which would be justified, however, see below!) occupies pages 172 to 204, and opens with the assertion that 'Nothing in the world caresses the ear like the music of the Italian language, with its pleasing rhythms and querulous intensities fusing into an ancient harmony'. I don't suppose we would disagree with this assessment, but it is less easy to arrive at Italian as 'an international language spoken by some 90 million people' – where are they all? There are the usual cautionary statements about regional variations and 'the student who finds his textbook Italian quite different to (= *from* – correct English can help one with correct Italian!) that spoken by the insistent Venetian gondolier'.

The opening blurb on Italy is followed by a map, a listing of schools by town, an indication of specialisations offered by particular schools, the detailed addresses of the full range of schools, and profile descriptions of several of the schools. Much of the key information sought by a teacher (or individual learner) contemplating attendance at a language school in Italy is indeed to be found (with due 'interpretation') in these pages – from course dates to age ranges catered for, minimum course durations to type of accommodation available, whether beginners are accepted, the availability of executive and/or intensive courses, hours of classes per week, fee levels, class sizes, and so on.

It is equally the case that clarity and accuracy of information – which presuppose full research and close textual proofing – must be key features for the intending consumer, whose initial enquiry and potential future investment is likely to be made on the basis of information retrieved from such as *The EARLS Guide*. The fear of the undersigned is that, whilst some of the information is indeed accurate, there is much else which has been laxly proofed and (one suspects) by a non-Italian-speaker. Let me give a battery of examples: in virtually every case where either 'Università' or 'Facoltà' or 'Società' is featured, it is given without its grave accent – and occasionally with an erroneous acute accent; 'degli' is commonly printed as 'delgi'; 'Scuola' and 'Istituto' randomly emerge as 'Scola' and 'Instituto' respectively; a troubling case is that of the 'Scuola Lorenzo de' Medici' which is printed as 'Scola Lorenza de'Medici' (*sic*), thus featuring an error in each of its component parts!; another challenge is offered by 'La Bottega dell Italiana' (*sic*) – who might this unapostrophised lady be and what does she offer for sale?; we are offered a new national adjective 'suizzero' (*sic*); giving us a mere 32 errors just in the first listing. More entertainment (for the informed reader) and misinformation (for the otherwise uninformed reader) follows. The Florentine dynasty now becomes 'D'Medici' (*sic*); a town called 'Lungano' crops up on a number of occasions – of course this should be 'Lugano', which is in Switzerland and not in Italy – and where, incidentally, one can attend the Centro Culturale Tedesco (I don't imagine they teach a lot of Italian there!); we find a novel abbreviated form of address 'Sin.ra' (*sic*); 'sem', 'florence' and 'infromation' (all thus) can be found on page 191, where also the University of Camerino's summer school at Castelraimondo is described as being 'deep in the heart of Umbria' (someone must have moved the Marche since the last time I visited! They might as well have put 'deep in the heart of Texas' for all the help this information will supply!); and a comment on another school suggests 'I think I heard someone say they also do courses for au pairs, but I might be wrong about this' (frankly, not much help!). One thing the undersigned is certain about: give this book a miss – it needs a massive overhaul by someone who really knows about Italy and Italian.

ANDREW WILKIN
University of Strathclyde

Le videocassette de 'Il Segnalibro'. Pro Comunità Europea, *Milano. Available on subscription from Il Segnalibro, 1, rue de la Haye, 57000 Metz, France, or 19, rue Joseph Junck, 1839 Luxembourg, or 106, rue Verte, 1210 Bruxelles, Belgium.*

The videocassettes produced by Il Segnalibro, with financial support from the Commission of the European Union, represent a genuine source of video material for viewing at one sitting or fragmented viewing for comprehension purposes. Each videocassette is supported by a slim A4 booklet which introduces the video with a few lines of informative background material, a virtually complete transcription of the video soundtrack, and notes on key vocabulary (this last being rendered into French in the samples which I have scanned).

Each video has a duration of some 30 minutes or a shade longer, is in colour, and has a lead 'reporter' to introduce and carry forward the filmed material. The pricing structure is potentially attractive with options to subscribe to either five months' worth of material (5 videocassettes + support booklets), or one year's worth of material (10 videos + booklets). The five-month option costs 400 French francs/2000 Belgian francs, whilst the one-year permutation costs 600 French francs/3000 Belgian francs. This latter arrangement thus clearly offers the possibility for acquisition of material, suitable for SCE Higher/CSYS/GCE A Level and beyond, at a unit cost of 60FF/300BF.

I have had the opportunity to view the materials published in January, April, May and June/July 1994. The respective titles are:

- C'erano una volta . . . I carbonai. Il carbone dal legno del bosco come una volta;
- Il museo dell'olio d'oliva di Imperia-Oneglia;
- Nascita di due vitelli;

and

- Visita all'acquario di Genova.

The story of the 'carbonai', which runs for fully 36 minutes, has some attractive outdoor photography, with gentle background music which, whilst never intrusive, can become a little monotonous. The setting is the Valle Stura between Genova and Ovada on the Ligurian Apennines. Three elderly brothers take to the hills in a living re-creation of history to show how coal was made from wood up to the end of the Second World War. Since that time

124

bottled gas has effectively brought about the demise of what was once a craft industry of considerable importance in a nation largely devoid of primary fuel resources. The story itself is fascinating, and is told through the commentary of the 'reporter' interlaced with a few on-camera explanations of the brothers Zunino themselves. The transcript gives virtually the whole text of the soundtrack of the video, the film quality of which is just occasionally a little variable. Altogether an appealing and fascinating piece which offers considerable scope for classroom exploitation. I would recommend the technique of a full viewing followed by 'exploded' excerpts for detailed comprehension and vocabulary extension exercises.

The visit to the olive oil museum at Imperia-Oneglia will hold particular appeal for those Italianists who have taken part (or are yet to take part) in the Central Bureau courses for teachers based in and around Imperia. At the 1995 Language World Conference I had the pleasure of seeing some video excerpts of an organised visit for teachers of Italian to this very museum! The commentary for this cassette is delivered at normal Italian speaking speed, with no concessions made to the learner of the language. In this sense it offers a genuine challenge to advanced students and might best be used from the outset in the 'exploded' mode. Given that the physical setting is indoors, the material is (perhaps) less visually appealing than that of the 'carbonai', and the guide's voice (quite in character with what we have all experienced) does become rather a challenge when sustained for half an hour. This detracts not at all from the visual interest of the museum itself, which won the 1993 European prize as Museum of the Year.

'Nascita di due vitelli' is an unusual programme for school consumption: perhaps it was produced with an Italian-learning biology class in mind? The video is rather dark, with the setting being almost entirely in a stable. The opening part of the commentary of this TV-style reportage sets the tone: 'Siamo a Rossiglione per aiutare una mucca a partorire . . . questa mucca . . . ha qualche problema nel parto. . . . Per il momento è un po' indecisa, è piuttosto stanca.' It is less than transparent to me how this item might be used in class. The vocabulary employed is (inevitably) of a rather specialised character, so the accompanying transcript and *vocabolario* would certainly be called fully into use.

'Visita all'acquario di Genova' takes us to Europe's largest acquarium for an 'immersion' course among some twenty thousand fish and five hundred different species. The material could well be used in connection with the development of environmental themes in Italian, particularly as this acquarium is used not least to safeguard threatened species of fish. The filming technique makes extensive use of zoom-from-stationary shots, and could have been rather more adventurous with the watery settings – but presumably budgetary considerations were in force on this occasion. The commentary – as with the olive oil museum – tends to the monotonous, with quite a bit of extraneous noise from visitors to the acquarium. The principal message is one of the sea as a protection for all its inhabitants, both fauna and flora, which we must learn to defend and respect.

The other programmes scheduled for release during 1994 are entitled:

– Battitura delle castagne;

– I chiodi della Valle Stura;

– La fabbrica della Fiat di Melfi: lavorano solo i robot;

– La Fiera dei computer di Milano, capitale commerciale d'Europa;

– Il centro europeo nucleare di Ispra;

and

– Il genio italico di Renzo Piano.

My understanding is that the complete series of 10 videos as a one-year project is a free-standing entity (presumably circumscribed by the extent of budgetary support offered by the European Commission). The samples I have had the opportunity to view suggest that they would represent excellent value for money if the potential end-user has accurately identified the intended learner group.

ANDREW WILKIN
University of Strathclyde

Get by in Italian: Video Pack. *London, BBC Books, 1995, £29.99, ISBN 0-563-39971-6 (contains 60-minute VHS video; 2 × 90-minute audio cassettes; Get by in Italian course book; Get by in Italian Video Pack Handbook).*

The timing of my receipt of this newly augmented version of *Get by in Italian* was perfect! For this I am glad to record my thanks to Tony Hammond of BBC Books. I was able to 'plug in' immediately this uprated version of the course to my annual short evening series of classes for adult beginners, whose aspirations range from hoped-for University admission, to summer holidays, to certificate courses in Italian. From the pedagogic point of view, the addition of the video materials – charmingly introduced by Mirella D'Angelo – make a massive difference to the potential for effective course delivery. The BBC has done professionally what I had been doing amateurishly for a handful of years: carefully edited video clips from the early chapters of *Buongiorno Italia!* have been interlaced with the themes presented so successfully in *Get by in Italian*.

Taking the component elements in turn, we might turn first to the *Get by in Italian* course book authored by Emmanuela Tandello. Her version of the text, following on from Bob Powell's earlier edition, was first published in 1992, and has since been reprinted in 1992, 1993 (twice), 1994, and now again in 1995 – clear testimony to its enduring appeal, and eloquent recommendation for the BBC, whose language products are uniformly first-class. The six-unit format is ideal for short courses with sufficient exercises for (say) a once-weekly evening class and enough background reading to hold the learner's attention throughout the week. I could make my usual quibble about the use of erroneous graphic accents – but I will restrain myself here! – but let's correct *andate e ritorno* on page 49 to *andata e ritorno*.

The two audio cassettes (first issued in 1992) provide authentic sound versions of all the dialogues featured in the course book, plus a selection of 'live' exercises, and indeed encouragement to both teacher and learner to exploit all the constituent elements of the course to the full.

The new elements in this enhanced version of *Get by in Italian* are the video cassette and its accompanying *Video Pack Handbook*. The guidance is clear and accurate: start with the course book and the audio cassettes, and then move to the video and its *Handbook*. This is an eminently sensible way to work, and provides a sound patterning for a two-hour class segmented into four half-hour activities, with enough 'left over' to carry interest forward to the next class. I have mentioned classes a few times: I should of course add that all these materials are equally suitable for solo learners or indeed within the family setting. The *Video Pack Handbook* 'contains every conversation in the video, as well as the key phrases and other words contained in each chapter, and simple explanations of the language used'. In addition, 'there are exercises after each section, to test your understanding, and a short test at the end of the course'. In brief, the video-related items should now be understood as co-equal complementary elements within the *Get by in Italian* course as a whole.

I am delighted to commend this enhanced edition to readers of this journal. Here is a product of very high quality which meets exactly a clearly defined user need.

ANDREW WILKIN
University of Strathclyde

Eleven Short Stories/Undici Novelle: a dual-language book. Luigi Pirandello, *translated and edited by Stanley Appelbaum, New York – Dover Publications/London – Constable Publishers, 1994, xviii + 187 pp., £8.95, ISBN 0-486-28091-8.*

This selection and translation by Stanley Appelbaum of eleven short stories by Luigi Pirandello is original to Dover Publications. A goodly number of works by the 1934 Nobel Prize-winner have of course appeared in English over the years, with the net majority of them being first published in the U.S.A. before being made available much later in the U.K. One thinks, for example, of *Il fu Mattia Pascal*, which was available in translation across the Atlantic as long ago as 1964, but which only became routinely available in paperback 'over here' in 1993. Other anthologies of short stories have on occasion been produced for the U.K. market, some of them including work by Pirandello. It is to the credit of Dover Publications and Constable Publishers that they have released the present volume of *Eleven Short Stories/Undici Novelle* immediately on this side of the Ocean.

What has been aggregated for this edition is the earliest published Italian version of each of the selected tales, together with new facing English translations prepared specifically for this collection, with new introductory matter and footnotes.

The Introduction has three sections: 'The man and his work', which gives a brief but informative sketch of Pirandello's life and the principal directions of his work; 'The short stories and the plan of the present volume', which sets Pirandello firmly within the Italian *novella* tradition (he wrote over 230 short stories), whilst highlighting his own very personal mode of writing, revising, and re-writing, and contrasting the goal of the present translation ('to be as complete and literal as possible without sacrificing proper, idiomatic English') with the 'quite free' versions to be found in certain earlier translations; and 'Remarks on the individual stories selected', which provide a short introductory commentary – with details of first Italian publication – on each of the eleven stories chosen.

For the fuller information of the specialist reader it would be proper to list here the *novelle* included, together with their English titles: *Capannetta: Bozzetto siciliano/Little Hut: Sicilian Sketch; Lumíe di Sicilia* (the necessary accent had been omitted)*/Citrons from Sicily; Con altri occhi/With Other Eyes; Una voce/A Voice; La mosca/The Fly; La giara/The Oil Jar; Non è una cosa seria/It's not to be taken seriously; Pensaci, Giacomino!/Think it over, Giacomino!; La tragedia d'un personaggio/A character's tragedy; La rallegrata/A prancing horse;* and *La signora Frola e il signor Ponza, suo genero/Mrs Frola and Mr Ponza, her son-in-law.*

The Pirandello specialist will note that these stories appear in chronological order of first publication, with *Capannetta* dating as far back as 1884, whilst *La signora Frola e il signor Ponza, suo genero* is the most recent, dated 1917. The stories thus span more than 30 years of Pirandello's activity as a *novelliere*, and some have close associations with his career as a *drammaturgo*, and are chosen here to 'reflect most of Pirandello's basic themes and concerns'. The translator–editor stresses that 'in each case, the text is that of the original periodical publication', and grants that 'although a text based on an author's "definitive wishes" or "final testament" has obvious advantages, the present approach has the merit of documenting more accurately Pirandello's growth as a stylist, of presenting the works as they were first given to the world and first gained fame for their author, and – in the case of those stories which were later dramatised – of indicating the *original* basis of the plays'. There can be no real quibble with such a clearly reasoned approach, and one can afford to be indulgent with the affirmation that 'since Pirandello is a very idiomatic writer, touches on many specialised topics and sometimes uses rare or dialectal words not to be found in even the largest dictionaries, it would be presumptuous to claim complete accuracy for the present translation – but the will was there'.

This is a neatly presented paperback volume in 215 mm × 137 mm format, which brings Pirandello back into the limelight (sorry, no Sicilian pun intended!) at a time when much recently translated material from Italian has been of authors of considerably shorter pedigree. I welcome its appearance.

ANDREW WILKIN
University of Strathclyde

Italianissimo 1: Beginners' Activity Book.
Rossella Peressini and Loredana Polezzi,
London, BBC Books, 1994, 76 pp., £4.99, ISBN 0-563-39937-6.

It is a pleasure to be able to include a brief review notice of the publication of this *Beginners' Activity Book* in this issue of *Tuttitalia*. The authors, Rossella Peressini (elsewhere featured in this issue of *Tuttitalia*) and Loredana Polezzi (author of an article published in *Tuttitalia* 7), developed the present slim volume whilst researching at the University of Warwick, where much valid work is conducted on the teaching of Italian as a foreign language. *Italianisimo 1* (with its coursebook, four audio cassettes, and Teacher's Book) has been on the market since 1992, so – with the high uptake of the course among beginners in Italian – there has been an appropriate time-lapse for the identification of materials for inclusion in the *Beginners' Activity Book.*

Pattern-matching the ten units of the course book, and also reflecting the two cycles of work introduced there, the *Beginners' Activity Book* responds to the call for extension activities which the learner can conduct either as 'homework' for a directed course of study, or as developmental exercises if studying as an independent learner. Both types of learning context are thus catered for, and certain of the activities are also suitable for small group or pair work. Given the parallel character of the materials featured, it is transparent that 'this activity book has been devised mainly for learners who are using the *Italianissimo 1* course book and recordings', and 'provides a wide variety of stimulating activities for learners to consolidate and develop their language skills'.

Uniform in dimension with both the Course Book and the Teacher's Book (important for storage considerations), the *Beginners' Activity Book* includes:

- Grammar exercises to practise language in realistic contexts;
- Activities to recycle and extend vocabulary;
- Authentic reading texts to develop understanding of real Italian;
- Strategies to improve learning techniques;
- Revision tests to check progress;
- Key with answers to all the exercises.

Each activity is brief enough to be conducted within tight time constraints, whilst at the same time there are sufficient of them in each unit to offer both variety and genuine language extension. Just as important – they are fun! – with plenty of black-and-white pictorial *realia* and highlight boxes. Also featured are two revision blocks: one covering units 1–5, the other for units 6–10, so there is scope for confirmation and consolidation of progress either in the autonomous or group learning mode.

Yes, there a few gremlins which one would wish to see corrected at the first opportunity: *il menu* (page 10 and elsewhere) should of course be *il menú*; the introduction of intentional errors in an exercise on page 11 (and elsewhere) is pedagogically unsound; *più* (on page 27 and elsewhere) should be *piú*, and the same accent correction is needed for the days of the week on page 36; and *ecco el vino* (page 68) should read *ecco il vino*. These are mere quibbles, however, and do not detract from the considerable pleasure which learners will derive from using this delightful *Activity Book.*

ANDREW WILKIN
University of Strathclyde

Mondo Italiano Magazine. Rosemary Plum (editor), *Market Harborough, University Texts, vol. 1, no. 1, Autumn 1994, 56 pp., £6.00 termly, ISSN 1355-221X.*

Entry into the periodical magazine market – especially one principally directed at the school/college/university market – has to be very carefully researched and accurately targeted. Jeremy Thompson, as publisher of *Mondo Italiano Magazine*, has clearly done his homework thoroughly, as evidenced by this first issue (notice of the appearance of issue number 2 is given in the 'News and Views' section). The publisher's own words are clear: '*Mondo Italiano Magazine* . . . aims to be stimulating and informative, yet fun and of practical use to those teaching and learning Italian'. He has certainly struck a chord with end-consumers, for they have come forward in their several hundreds to subscribe to this venture. Of course it is recognised that 'as both a general interest publication and as a teaching/learning resource we are necessarily treading a fine line', but the potential mixed market (embracing not just teachers and learners, but also holiday-makers, business personnel, those with friends and relatives in Italy, and those many who retain their own 'love affair' with Italy) will take eagerly to the range of coverage offered by this glossy magazine in A4 format, with black-red-white colour presentation.

The contents of *Mondo Italiano Magazine* are sub-divided into sections on Culture, Language, Business, and 'Departments' with features on music, sport, cuisine, software, books, a newsline, and a crossword – in short, something to attract all segments of the intended readership. Of particular appeal is the accompanying audio cassette containing news, music, and key interviews with Angelo Sensini (the image-maker of the Nazareno Gabrielli fashion house), the design guru Alberto Alessi, Alberto Manodori (on Rome in the 19th century), and with the screen-writer Maurizio Giandinoto. The audio features develop certain of the magazine's articles, thus providing more in-depth coverage, whilst acknowledging that 'the spoken word is just as important as the written'. What's more, there is a blue colour-coded 8-page detachable insert in the magazine which contains transcripts of the key interviews included on the audio cassette. These provide 'examples of colloquial Italian which generally offers accurate language that is usually free of regionalisms'. Thus it is that the reader-learner-consumer of *Mondo Italiano Magazine* has together the written word (often provided in both Italian and English), the spoken word, and transcripts for extended exploitation of the published materials. The packaging of the concept is excellent!

The detailed contents of the articles in this first issue are worthy of listing in their own right, not least as an indication of the wealth of coverage that can be incorporated within a carefully structured magazine:

Culture:

- the collection of costumes in Rome's Teatro dell'Opera;
- the annual joust held in Arezzo;
- Piero della Francesca's home town of Borgo Sansepolcro;
- the work of the Hull Dante Alighieri Society;
- the story of Rome in the nineteenth century;
- the Museo del Vino Lungarotti at Torgiano;
- the work of screen-writer Maurizio Giandinoto;
- traditional fare of Umbria;
- a look at the Parco di Pinocchio and Il Paese dei Balocchi at Collodi;

Language:

- the latest language learning software for Italian;
- pitfalls to watch for when learning Italian;

Business:

- an interview about the Nazareno Gabrielli fashion house;
- a look at the Farmacia di Santa Maria Novella, one of the world's oldest pharmacies;
- an interview about Italian design;

Departments:

- developments in Italian contemporary music;
- a look at the start of the new Italian football season;
- a range of newsline comment;
- autumn recipes;
- two book reviews;
- a crossword.

Well presented, well researched, well packaged – go for it! – this is a 'must' for teachers, learners and general interest readers alike. Subscription enquiries should be addressed to *Mondo Italiano*, University Texts, PO Box 31, Market Harborough, Leics LE16 9RQ (Tel: 01858–525382; Fax: 01858–525635).

ANDREW WILKIN
University of Strathclyde

Express Track Italian: a self-study course for business and pleasure. Marina Fardeghini and Paolo Niggi (English text by Marcel Danesi and Julia Messenger), *Cheltenham, European Schoolbooks Limited, 1994, £29.95 (inc. VAT), ISBN 0-85048-160-0.*

Express Track Italian is entirely clear in its declared objectives: it is a self-study course (thus targeted at the individual learner) for business and pleasure purposes. The authors and publishers are to be commended for their clarity in this regard:

Express Track Italian does not make vacuous claims to be all things to all types of learner. Describing itself neatly instead as 'a language course . . . and a way of getting to know Italy and the Italians', the cover summary for *Express Track Italian* encapsulates it as 'a self-study course designed for people who speak little or no Italian, and who want to express themselves in business situations, or simply while travelling around. It also provides a step-by-step introduction to the Italians, their language, customs and culture'. This is neat, tidy, and above all, accurate.

The complete pack for *Express Track Italian*, encased in a portable protective rigid plastic outer, and with European Schoolbooks order code 30150, has the following constituents:

- the student's book (with illustrations by Giuseppe Quattrocchi and Xavier de Sierra), 222 pp., ISBN 0-85048-159-7;
- four audio cassettes – of a very high recorded quality – linked to the four main units of the course;
- a manual containing the complete transcripts of the audio tapes, translations of the dialogues, and solutions to the exercises (for self-correction purposes), 49 pp., ISBN 0-85048-161-9.

For the sake of accuracy, it should be noted that this course was originally copyrighted for publication in 1989 by Editions Nathan of Paris, and passed through an American version in 1990 published by Barron's Educational Series Inc. of Hauppauge, New York. This Franco–American pedigree is occasionally witnessed in the names of some of the characters featured in the various dialogues.

The authors adopt a welcoming one-to-one tone from the outset: 'Maybe you have never learned Italian, and feel that now is the time; or you learned Italian years ago, and want to take it up again. Perhaps you are interested in learning more about Italy and its people, their customs, culture and language. Or maybe you are going to work with Italians, and need a basic business vocabulary'. This pleasing tone is maintained throughout *Express Track Italian*, and generally does much to ease the autonomous learner on his/her way – a critically important dimension when targetting this particular type of end-consumer.

Each of the four units of the course book is divided into five sub-sections, which in turn are sub-divided into feature learning points:

- a dialogue, also recorded on audio cassette, with translation in the accompanying manual;
- key vocabulary;
- a 'How to say it' section, reinforcing the dialogue work;
- exercises in oral practice, again linked to the audio cassettes, with cross-reference as appropriate to grammar elements in the accompanying manual;
- an amusing short article in English telling of 'some of the good and not so good things about Italy and the Italians' – all too often overlooked in the overall preparation of the independent learner;
- and a 'Take a Break' section with short fun exercises for reinforcement, some again linked to the cassettes, and all with correct answers given in the small manual.

The concluding fifth sub-section of each broad study unit includes additional extension-cum-revisionary learning points on:

- figures of speech;
- written practice;
- more vocabulary;
- some 'test yourself' exercises;
- a four-part story (partly in English, partly in Italian) entitled 'In the mouth of the wolf' (*In bocca al lupo*), developed at the conclusion of each study unit.

The course book closes with a simple map of Italy, some practical information entitled 'Italy from A to Z' (under the motto 'To travel hopefully you need to feel well-informed'), and an Italian–English vocabulary listing some 1,500 words and expressions.

Throughout the text we have very high definition colour photography, and wholly professional line-drawings in both colour and black-and-white. The learner will genuinely feel that he/she is already on the way to Italy – a psychologically telling point!

Altogether quality material with the end-user closely defined and well catered for –

and I haven't even mentioned necessary corrections to the graphic accents!
ANDREW WILKIN
University of Strathclyde

The . . . issimo! guide. Rosemary Plum, *Market Harborough, University Texts (in association with Hull Italian Texts), 1994, 86 + 65 pp., £12.99, ISBN 1-899293-05-1.*

Are you a student (or indeed any 'academic' traveller!) who proposes to travel to Italy to live and work there for a while – perhaps as part of an academic course? Then *The . . . issimo! guide* is for you! As we go to press, three versions of the guide are available (hence the core pagination plus city-specific pagination given above) in respect of Florence, Rome, and Bologna.

Devised and written by Rosemary Plum, who was the researcher for the BBC's highly acclaimed TV series *Italianissimo* (the association of name is transparent!), these guides are targetted particularly at students (but not excluding their impoverished teachers!), and aim to help the reader 'get the most out of your time in Italy on the smallest possible budget'. Decidedly *not* a replication of the 'Italy on ten dollars a day' pattern, *The . . . issimo! guide* has an entirely practical approach based on real personal experience. Just as important, it is up-to-date, and indeed is published in a loose-leaf comb-backed format to allow for the insertion/substitution of subsequent updated materials. It really is essential reading for all students about to embark on their statutory period of study residence in Italy, and is – in truth – something which has been lacking in student provision (at least all in a single volume) for many years. For this reason above all *The . . . issimo! guide* must be given the warmest possible welcome, with every student of Italian being urged to acquire a copy.

The generic part of the guide – that which is applicable in any part of Italy – 'has been specifically designed to offer detailed advice on overcoming that sometimes daunting step of moving to and living in Italy. It is not intended to be a guide book or a travel guide (there are plenty of those around to choose from), but a companion offering advice and reassurance on what to do before you leave, what not to do when you get there, how to go about living within Italy, and what to expect in terms of the Italian way of life and the impending "culture shock" which can sometimes strike'. These words, from the Introduction written by the author Rosemary Plum and the publisher Jeremy Thompson, are full of common sense, and I would highlight the words *guide, companion, advice* and *reassurance* as being precisely what the student traveller requires.

By my arithmetic, there are some fifty-two topics dealt with under nine overarching headings:

- Introduction;
- Before you go;
- Where to live;
- Back to basics;
- Looking after yourself;
- Getting around;
- Keeping in touch;
- Free time;
- Italy fact file.

Moving to the city-specific section (my copy relates to Florence, so *Firenzissimo!*), the user will find more detailed local information on the following (and I will list the headings because they are not otherwise indexed):

- Bureaucracy;
- Accommodation;
- Markets;
- Health and safety;
- Getting around;
- Communication;
- Bookshops;
- Museums;
- Theatres;
- Places of worship;
- Folklore and festivals;
- More on markets (replicating some of the earlier listing);
- Sports facilities;
- Eating out;
- Nightlife;
- Local details for five different *quartieri* of Florence often frequented by students.

Package the whole thing together and the student has in a single portable volume what is tantamount to a *vademecum* of all the information s/he needs to have readily available. I am delighted to give *The . . . issimo! guide* the highest commendation, and just wish it had been available when I was a student! The address for purchases is the same as that for *Mondo Italiano Magazine* given earlier in this Reviews section.

ANDREW WILKIN
University of Strathclyde

Books received

Language

Italian Verb Handbook. Carole Shepherd, *Oxford, Berlitz Publishing Company, 1994, £4.95.*

Italian Vocabulary Handbook. Rossana McKeane, *Oxford, Berlitz Publishing Company, 1994, £4.95.*

Italian False Friends. R. Ferguson, *Toronto, University of Toronto Press, 1995, £15.00.*

BBC Italian Travel Pack (Phrase-book including mini-dictionary + Phrase cassette). *London, BBC Books, republished 1995, £8.99 (inc. VAT).*

Mondo Italiano Magazine, vol. 1, no. 2. *Market Harborough, University Texts, 1995, £6.00 (includes accompanying audio cassette).*

Literature and Culture

Leonardo Sciascia. Joseph Farrell, *Edinburgh, Edinburgh University Press ('Writers of Italy'), 1995, £40.00 hardback.*

Teaching and Learning Argument. Richard Andrews, *London, Cassell Education, 1995, £12.99.*

All'uscita. Luigi Pirandello, with introduction and facing translation by Emanuela Cervato and Doug Thompson, *Market Harborough, University Texts (in association with Hull Italian Texts), 1995, price not stated.*

BA in Modern Langauges

The new degree in modern languages offers:

- **Italian** as a main language *abinitio* from 1995, abinitio repeated and post A' level from 1996 with one or two of the following languages: French, German, Spanish and Russian
- Flexibility and choice in a modular framework
- Information Technology
- Teaching English as a Foreign Language
- Area studies
- Cultural studies
- Linguistics

For further information please contact Marina Orsini-Jones,
School of International Studies and Law Coventry University, Priory Street,
Coventry CV1 5FB. Telephone 01203 838237. Fax 01203 838107.
E-Mail: lsx008 @ uk·ac·coventry·cck

COVENTRY
UNIVERSITY

Paola Rivers†

Abbiamo perso la Paola la mattina di martedí 6 dicembre 1994. Alcuni giorni prima mi aveva telefonato dall'ospedale per chiedermi un piacere: aveva portato con sé del lavoro da completare (la rilettura di certi esami), ma si trovava in difficoltà e voleva affidarlo a me per essere tranquilla che fosse al sicuro, fino a quando lei si fosse rimessa.

Ecco com'era la Paola, come un soldato che, ferito, non si dà per vinto e continua a combattere. La conoscevo da anni, credo dal 1973 o '74, quando la incontrai per la prima volta a una riunione di insegnanti di italiano qui a Cambridge. Negli ultimi quindici anni eravamo diventate molto amiche: un rapporto iniziato per motivi professionali che si era andato via via trasformando in un legame piú stretto. Non era in buona salute e aveva dovuto sottoporsi a diversi interventi chirurgici, ma questo non le impediva di continuare ad applicare la massima precisione e solerzia a tutto ciò che faceva.

L'insegnamento dell'italiano era per lei molto piú di un semplice lavoro, era quasi una missione. Questo la capivano bene i suoi studenti, che l'amavano e spesso rimanevano in contatto con lei per anni dopo che il loro rapporto era ufficialmente terminato.

E poi la sua attività nell'ATI, l'associazione degli insegnanti d'italiano nella quale rivestí per moltissimi anni la carica di Membership Secretary. Le piaceva mantenersi in contatto con tanti colleghi, parecchi anche all'estero. Allora non si usava il computer; le liste dei soci erano compilate a mano e per la corrispondenza la Paola si serviva di una vecchia macchina da scrivere.

Aveva una memoria di ferro, e non le sfuggiva mai un compleanno od una ricorrenza: a tutti scriveva messaggi gentili con la sua calligrafia elegante ed inconfondibile. Ricordava persone e circostanze che io avevo da tempo dimenticato, e ricordava in tutti i particolari luoghi in cui era stata una sola volta prima e i percorsi per arrivarci. Era meticolosissima e la stupiva a volte che gli altri non fossero ugualmente precisi. Ma era sempre gentile con tutti, con chi le richiedeva un'informazione, con chi si scusava per aver pagato in ritardo la quota di associazione, con chi le chiedeva consiglio su libri da adottare o metodi di insegnamento.

Col passare degli anni, si lamentava sempre piú spesso di dolori misteriosi in varie parti del corpo, ma continuava imperterrita le sue mille attività, tanto che a volte mi veniva di pensare che forse in realtà questi dolori fossero immaginari. Mi chiedevo perché continuasse a lavorare, quando avrebbe potuto mollare tutto e godersi la vita. In fondo, però, capivo che la ragione era il desiderio di non deludere le aspettative degli altri. Era infinitamente affidabile e puntuale, con un senso del dovere cosí acuto che a volte suscitava perfino stupore.

L'anno 1994 le aveva inferto colpi durissimi: a gennaio l'improvvisa malattia del marito e a novembre la sua morte. Ma la Paola non era tipo da arrendersi e ad ogni colpo reagiva con energia e si riorganizzava. Fino a quel sabato prima di morire in cui, quando tutti pensavamo che non fosse piú cosciente di quello che succedeva intorno, lei non solo mi riconobbe, ma trovò anche la lucidità per chiedermi notizie dei miei famigliari. Ecco com'era la Paola. Non la dimenticherò mai.

Requiescat in pace.

GIULIA KING
Cambridge

Ciao! Quarto Libro

With reference to the review which appeared in *Tuttitalia* 10, page 49, I would like to point out to our readers that *Ciao! Quarto Libro* was published by York Language Teaching Centre, University of York, because the Nelson publishing house elected not to publish the final volume in the *Ciao!* series. This was due to financial constraints, not the quality of the authors' work. The consequent difference in production quality was thus unfortunate, but understandable in the circumstances.

The undersigned was present in the capacity of Honorary General Secretary of ATI many years ago at a meeting held in Hull, between representatives from ATI, the Italian Institute, and Nelson, when the Publishers agreed to produce *Ciao!* in order to help combat the dearth of materials for Italian. It was a great pity that, despite protests from ALL and teachers using the material, Nelson decided not to complete publication of the course.

I would like to thank the authors and York Language Teaching Centre for having ensured that teachers and their students are now able to complete the course.

CAROLE SHEPHERD
St Mary's Comprehensive School
Newcastle-upon-Tyne

Langwidges is hard!

The Scottish Examination Board (SEB) and the Scottish Office Education Department (SOED) statisticians have been working hard to prove that school students who learn languages have to work harder than those who study other subjects. The infamous Kelly indices were just the start: transition from Standard Grade to Higher Grade, value-added teaching, it is all starting to come out!

In May 1994, the SEB produced statistics analysing the 1993 Standard Grade results. These make interesting reading for teachers of languages. Sets of national and element ratings were produced which provide a guide to relative awarding standards. That is, they show in which subjects it is hardest to achieve a good grade. Forty subjects were compared. Teachers of Italian, in particular, will be interested to note the 1993 rank order of difficulty:

1. Gaelic (writing)
2. Russian (writing)
3. Spanish (writing)
4. French (writing)
5. Economics
6. French (reading/speaking/listening)
7. Italian (writing)
8. Greek
9. Contemporary Social Studies
10. Computing Studies.

And which language would you recommend to a pupil, statistically speaking?

DOUGLAS ANGUS
Kelso High School

From the Editor's desk

Following the standard practice in this section of *Tuttitalia*, I report below on items of correspondence and other matters of interest to ALL Italianists.

Tuttitalia 10: errata corrige

Lest readers should sense that Derek Aust has been consulting 'inappropriate' journalistic materials, he asks readers to note that the article he cited (*Tuttitalia* 10, page 3) was drawn from *Il Secolo XIX*, and not as printed in his text.

British Education Index

Notice has been received that the annual volume of the *British Education Index* for 1994 is published in March 1995. The 700-page case-bound book (ISBN 0-85316-163-1) contains subject and author information about 4,700 periodical articles published in 1993 and 1994. The cost of the volume in the UK, inclusive of postage and packing, is £102. It is available from: British Education Index Office, Brotherton Library, University of Leeds, Leeds LS2 9JT (Tel: 0113-233 5525; Fax: 0113-233 5524).

IX API Congress

Notice has been received from our South African colleagues that the IX Congress of the Association of Professional Italianists, on the theme of 'Power and Italian Culture and Literature', will be held at the University of the Witwatersrand, Johannesburg, from 13–19 September 1995. Offers of papers and further enquiries should be addressed to: Department of Modern Languages and Literatures, Italian Studies, University of the Witwatersrand, PO Wits 2050, South Africa.

Italianissimo 2

I am delighted to report that *Italianissimo* 2 (reviewed in *Tuttitalia* 9, pages 54–5) was reprinted in late 1994. It is available from BBC Books, Woodlands, 80 Wood Lane, London W12 0TT, priced at £14.99 (ISBN 0-563-36421-1). The author, Denise De Rôme, advises that a number of minor textual emendations have been incorporated. The reprint represents a definite improvement on what was already a highly commendable text.

Mondo Italiano 2

As this edition of *Tuttitalia* goes to press, notice has been received of the publication of the second issue of *Mondo Italiano*, the specialist materials magazine for teachers of Italian, from University Texts of Market Harborough. The regular sections on Culture, Language, and Business all feature items of appeal to teachers and students alike, and the accompanying audio cassette has items on: the resignation of Judge Di Pietro; the floods in Italy; the Sanremo Song Festival; Federico Fellini; 'Mr and Mrs Bugatti'; Rome in the 19th century; and the latest music news and releases from Italy. Also just published by University Texts is an edition of Luigi Pirandello's one-act play *All'uscita*, with introduction and facing translation by Emanuela Cervato and Doug Thompson. Details of both of these new items may be obtained from: University Texts, PO Box 31, Market Harborough, Leics. LE16 9RQ (Tel: 01858-525382; Fax: 01858–525635).

Journals received

I gratefully acknowledge receipt of editorial desk copies of the following journals:

Italia contemporanea, 196, settembre 1994, pp. 461–646 [Istituto nazionale per la storia del movimento di liberazione in Italia];

Notiziario/Newsletter, 2, August 1994, 23 pp. [INCA/CGIL];

Lettera dall'Italia, anno IX, numero 34, aprile-giugno 1994, 81 pp. [Istituto della Enciclopedia Italiana];

Lettera dall'Italia, anno IX, numero 35, luglio-settembre 1994, 81 pp. [Istituto della Enciclopedia Italiana];

Catalogo Generale 1995–1996, Casa Editrice Leo S. Olschki, Firenze, gennaio 1995, 224 pp. [Casa Editrice Leo S. Olschki, Casella Postale 66, 50100 Firenze, Italy].

ANDREW WILKIN
University of Strathclyde

Notes for contributors

Contributions The Editorial Board welcomes previously unpublished articles which will further the cause of the learning and teaching of Italian.

Contributions are expected to fall into one of these categories:

a) Articles of about 3000 words.

b) Brief (up to 1000 words) items of information, notes on innovative practice, discussion points (including those arising from previous articles).

c) Reviews usually of about 300 to 400 words (longer reviews or articles may be accepted).

The guidelines below are intended to help contributors:

Presentation

Articles should be submitted either typewritten or on computer disk (plus hard copy)

a) Typewritten: Type with double spacing. Typewriters or word processors should be set at 44 characters (the equivalent of the line length), as this will help the Editor plan the arrangement of the journal. Please send two copies of the article and keep one for yourself. One copy of the article should be 'clean' (with no corrections) to enable the printer to scan it. If there are any changes or corrections these should be made on the second copy.

b) Disk: Most word processing packages are acceptable but if you have any query contact the ALL office. Also send in one hard copy of the article with the disk, and keep one for yourself.

Give your article one short title (not a title and a subtitle), and divide it up with brief subheadings.

Give full references for all sources quoted. Journal policy is to put these at the end of the article and not at the bottom of the page.

Illustrations

Photographs are particularly welcome, as are charts, diagrams and tables where relevant. Please send these at the same time as your typescript.

Timing

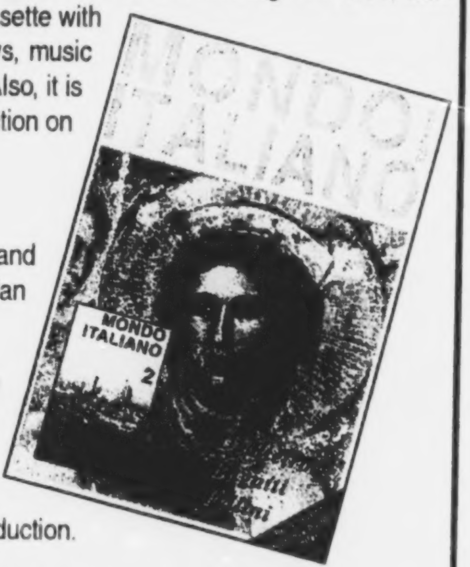
In order to be considered for inclusion in the following issue, articles should normally be sent in by 1st February and 1st August. Where topicality is of the essence, shorter deadlines are possible by negotiation with the Editor.

Copyright

Authors are reminded that the Association holds the copyright for all articles published in its journals.

MONDO

MONDO ITALIANO magazine is the only UK magazine covering Italian general interest and educational subjects. It includes features, news focus, short stories, travel ideas, cuisine and competitions. What's more, **it's also designed to be of use as a teaching resource**, with parallel texts of selected articles, and an audio cassette with each issue that includes interviews in Italian, news, music and material complimentary to published articles. Also, it is the only magazine to sponsor a special 'online' section on CompuServe's Italian Forum.



Above all, MONDO ITALIANO aims to provide interesting and unusual articles on life in Italy, past and present, for anyone interested in Italy and the Italian way of life.

MONDO ITALIANO is edited by the researcher of BBC TV's *Italianissimo* series. Many of the regular contributors are Italian, and the standard of material published is kept at a high level in terms of both language accuracy and the magazine's production.

Published quarterly from Volume 2, MONDO ITALIANO will retain the current subscription rate of only £18 per year, and is only available on subscription from the publishers:

University Texts, PO Box 31, Market Harborough, Leics LE16 9RQ, UK
Tel: 01858 525382, fax: 01858 525635, email: 100113.2636@compuserve.com

University Texts also publishes a range of academic, student and general interest Italian books, details of which can be obtained from the address above. We are also the UK distributor for a number of Italian publishers.

ITALIANO

TUTTITALIA

June 1995 No. 11

Contents

		Page
Editorial		2
John De Cecco and Daniel Tierney	Modern Languages in the Primary School: the Scottish Experience	3
Jocelyn Wyburd	Suggested strategies for the use of authentic video materials	9
Douglas Angus	SCOTVEC modules and the LLB	12
Rossella Peressini	From Teaching to Research: Role-Play and Communicative Competence	15
Catharine Mackenzie	The infernal pilgrimage: a study of Giorgio Caproni's *Stanze della funicolare (2)*: Part II	22
Guya Rossi	Women, Literature and Society: the 'half' and the 'whole'	29
Julie Beverly	*I luoghi del cuore e le molte verità:* an introduction to the novels of Isabella Bossi Fedrigotti	35
Pierangela Diadori	Le relazioni di spazio nell'italiano contemporaneo: Parte I	40
	Reviews	46
	News and views	61
	Notes for Contributors	64

150 Railway Terrace, Rugby CV21 3HN. Tel: (01788) 546443 Fax: (01788) 544149

TUTTITALIA
JUNE 1995 No 11

BEST COPY AVAILABLE

ASSOCIATION for
LANGUAGE
LEARNING

TUTTITALIA

The Italian Journal of the Association for Language Learning

Time in Montale

Understanding the Mafia

Extensive range of reviews

DECEMBER 1995
No 12

FL 026187

BEST COPY AVAILABLE

ASSOCIATION for
LANGUAGE
LEARNING

President: Madeleine Bedford, Further Education Teaching Council
Secretary General: Christine Wilding *Chevalier des Palmes Académiques*

Italian Committee
Derek Aust (Chair), South Devon College
Anna Bartrum, St Martin's College, Lancaster
Julie Beverly, University of Plymouth
Mariolina Freeth, Islington VI Form Centre
Jenny Jackson, Bedfordshire Upper Schools
Teresa Lorusso-Gibson, Trinity School, Leamington Spa
Ernesto Macaro, University of Reading
Giovanna Muszynska, London
Alessandro Nigro, Italian Institute
Hilary Reeves, Stanground College, Peterborough
Carole Shepherd, St Mary's Comprehensive School, Newcastle upon Tyne
Andrew Wilkin (Editor), University of Strathclyde
Jocelyn Wyburd, Gateshead College

Tuttitalia is published twice a year, in June and December. It is supplied to ALL members who choose it as one of their two specialist language journals in addition to *Language Learning Journal* and *Language World*, and is available on subscription to libraries and individuals.

Other journals published by the Association for Language Learning
Language Learning Journal, German Teaching, Vida Hispánica, Francophonie, Rusistika, Dutch Crossing (published by the Centre for Low Countries Studies), Language World Quarterly Newsletter

Advertising: All enquiries should be addressed to the Advertising Manager at the address below

Contributors: See page 64

Official address: Association for Language Learning, 150 Railway Terrace, Rugby CV21 3HN. Telephone: 01788 546443. Fax: 01788 544149

TUTTITALIA

ISSN 0957-1752 December 1995 No. 12

Editor
Andrew Wilkin
Department of Modern Languages
Univ. of Strathclyde
Glasgow G1 1XH

Editorial Board
Derek Aust
Anna Bartrum
Julie Beverly
Mariolina Freeth
Jenny Jackson
Ernesto Macaro
Giovanna Muszynska
Hilary Reeves
Carole Shepherd

Reviews Editor
Carole Shepherd
58 Beatty Avenue
Jesmond
Newcastle-upon-Tyne
NE2 3QN

News Editor
Julie Beverly
29 Cedarcroft Road
Beacon Park
Plymouth PL2 3JX

Published by
Association for Language Learning

Printed by
Stephen Austin and Sons Ltd
Caxton Hill
Ware Road
Hertford
SG13 7LU

© 1994
Association for Language Learning

Contents

Page
Editorial 2
Dorothy Glenn Time in Montale's *La Farfalla di Dinard* 3
Emilio Sciotti Il Sasso Olino misterioso 8
Salvatore Coluccello Understanding the Mafia 10
Pierangela Diadori Le relazioni di spazio nell'italiano contemporaneo: II 13
Alessandro Benati The role of formal instruction: theoretical-empirical and pedagogical considerations 19
Reviews 27
News and views 39
Notes for contributors 64

Editorial

In some respects this issue of *Tuttitalia* has proved to be more of a challenge to produce than its predecessors under my stewardship. This – I fancy – is because, with a view to maintaining diversity of coverage, whilst attempting to accommodate generous pagination for both Reviews and the News and Views section, as well as pertinent report of recent ALL matters affecting Italianists, the task presented itself as more of a jigsaw than hitherto! The end product is, gratifyingly, one which your Editorial Board believes should appeal across the wide spectrum of readership which this journal enjoys.

For this issue we have attempted to balance the materials in English with those in Italian, whilst affording due space to the two amplified sections mentioned above. This has entailed some variation in our standard order of presentation which, we trust, will – in its own way – add to the reading pleasure.

We welcome to our columns Dorothy Glenn of Belfast, who assesses the treatment of time (a theme so central to Italian *poetry*) in Montale – but here specifically in the *prose* of his *La Farfalla di Dinard*.

Mrs Glenn is followed by four Italians of widely varying circumstance and specialisms. It is a pleasure to usher a return to our pages by Emilio Sciotti, the young Italian prose writer resident in German-speaking Switzerland, with another of his pithily amusing short stories.

We are again delighted to afford space to a postgraduate student of Italian, here in the person of Salvatore Coluccello, a native of the Salento, whose own area of research interest relates to the Mafia. He offers us a short route to an understanding of the key issues pertaining to the Mafia, which itself is an oft-prescribed topic for school certificate purposes.

In *Tuttitalia 11* we featured the first part of a two-part study by Pierangela Diadori on how spatial relationships are dealt with in modern Italian. In this number readers will find the second and concluding part of this study, together with full bibliography and notes.

Second Language Acquisition has become, markedly in recent times, a field of much active research. We take pleasure in welcoming Alessandro Benati to the pages of *Tuttitalia* with his assessment of the current position, developments in linguistic 'consciousness raising', and offerings of basic models for application to the learning of Italian.

Our Reviews Editor, Carole Shepherd, has gathered another substantial block of informed comment on new materials for Italianists, whilst our News and Views section has been expanded to incorporate a wider range of coverage than in any preceding issue. The Editor and Editorial Board trust that this admixture will once again appeal to the readership of *Tuttitalia*, to whom we send greetings of *Buon Natale, Felice Anno Nuovo* and *buona lettura*!

ANDREW WILKIN

Time in Montale's *La Farfalla di Dinard*

Dorothy Glenn Queen's University, Belfast

Past

Of the various themes that link Montale's *Farfalla di Dinard* with his poetry – and they have more or less the same kinship as Leopardi's *Operette Morali* with his *Canti* – the one which is most significant and persistently recurrent is that of the past. The Montalian search of the past differs fundamentally from the Proustian in that it embodies no wilful, self-complacent and self-indulgent vein of nostalgia or sentimentality, largely due to the fact that for Montale the past is never completely detached from the present, but continuously cross-fertilises with it. Hence when he talks of the past, the reality of the present is always compellingly there as a measure by which to gauge its reality, and the past itself, by continually mingling with the present, establishes a link between them which is both unbroken and unbreakable: 'qualcosa di fermo, qualcosa che teneva'. Even when such a link does seem to have broken – as, for example, in the first story of the collection when Buganza's name unexpectedly fails to appear in *L'amico della famiglia* – something, nevertheless, continues to hold, perhaps involuntarily, perhaps unconsciously, so that ultimately the break is exposed as illusory and 'la catena che m'ero illuso di voler fare a pezzi era piú forte di prima.'

Past and present

The intimacy of the relationship between past and present is underscored by Montale's frequent use of the present tense when talking of the past. Such a creatively ambiguous hold on time allows the past to be created – or re-created – as an integral part of the poet's perceived time, both the same, yet different from what it originally was, so that each recalled detail, image or memory – for instance, 'il favoloso bestiario dell'infanzia' – throbs with a new vitality. Even a place from the past, when evoked with the subtlety of perception, firm grip on the concrete and discriminating eye that the writer has acquired and that makes him a different person in the present, becomes something hallucinatingly real and at the same time wistful.

La casa delle due palme

Take *La casa delle due palme*, for example, where Federigo's perception of the place is a curious mix of memories and present observations. At times it seems as though the past is about to confront him as an immutable and self-contained reality, 'come un disco inciso una volta per sempre', but as he reaches out to possess it, the past loses both its concreteness and its separate identity and becomes contaminated with variations which lie beyond its original form. Likewise Federigo himself shares the uncomfortable identity of one who exists as both the resurrected persona of his past, absolute and unchangeable, and at the same time the continually evolving creation of the passing years – a temporal conundrum as 'l'uomo di un tempo . . . in possesso delle ricchezze accumulate piú tardi.' The intervening years stand in the way of a complete repossession of the past as it was. That is why, in some ways, the past seems so unreal – 'un tempo . . . quasi immaginario' – and any recovery of it miraculous.

At times, however, the past threatens to reclaim Federigo rather than he the past, as various scents, sounds and smells 'lo tiravano pericolosamente in giú, nel pozzo delle memorie', but on each occasion the present recalls him, and the awareness of the changes both in himself and in his surroundings makes the complete reversal of time a metaphysical impossibility. So whether it is the past which slips away from the poet's grasp, or the poet who cannot altogether integrate himself with the past, what one is faced with is the impossibility of 'una reversibilità dell'ordine temporale'. And yet, from an awareness of the sameness underlying diversity, vivid memories and associations spring to life for Federigo, acquiring a vitality which belongs to neither the past nor the present but which supersedes both. Only a fifteenth part of the house belongs to Federigo, just as only snippets of the past are his and not the whole of it. These snippets of fleeting, disconnected memories momentarily enable him to overcome the boundaries between past, present and future, and to break down the barriers between what is living and what is no longer alive, thereby emphasising the unbroken continuity of time in spite of its ravages: 'il sapore di famiglia che si tramanda di generazione in generazione e che nessuna cuoca potrà distrugger mai. Una continuità che distrutta altrove, resiste . . .'.

Montale's evocation of the past is here a well-balanced exercise of nostalgic wistfulness on the one hand, and of a novel and emotional detachment on the other. The use of irony of a most subdued and delicate kind – for example, as Federigo reflects that 'anche i suoi morti, condannati a un cibo piú leggero, dovevano tornare talvolta in terra' – enhances the richness and poetic efficacy of the evocation.

Interaction and interdependence

The interaction and interdependence of past and present and their varying degrees of intensity are impressively illustrated in *La donna barbuta*, where the seemingly unchanging nature of his surroundings enable the elderly man to cancel the previous forty years in his mind, and recapture his childhood together with the people, places and experiences connected with it. Thus evoked, the past acquires such an intensity of reality that it eclipses the present. Hence the narrator refuses a cup of 'espresso' and turns away from his old schoolfriend, since both remind him, all too poignantly, not only of the distance that divides his schooldays from the present, but also of the changes the intervening years have brought about in him from which he cannot escape: 'Retrocesso alla prima infanzia, non aveva potuto disfarsi della parte di sé ch'era venuta dopo.'

Yet, the interaction between past and present also gives him a certain sense of security, which derives from his awareness not only of the continuity of time, but of its repetitive nature. That is why for him the past is never completely over; it is, as it were, continually replayed through 'la ripetizione di certi gesti e di certe abitudini', although always in a slightly different form, so that in what is identical he can glimpse the diversity which is the basis of 'il piacere di vivere' at the most elemental level possible, 'eguale tanto per l'analfabeta che per il letterato.'

Memory

His pleasure and his awareness of the nature and pattern of life are further heightened by the regurgitations of memory which themselves amount to a re-running of the past on another plane. Thus, far from being a form of escapism, memory stands for a sense of heightened realism, tied up with the banalities of everyday experience. It has as much to do with the present as with the past, for as the poet digs into the past it is not so much in an effort to retrieve what is gone or to 'pine for what is not', as to recreate, reassess and relive it within 'tempo d'uomo, spazio d'uomo'.

But if memory adds to the richness and variety of living, this in turn gives an added potency to time and memory. For it is time consciously lived, whether 'measured out with coffee spoons' or with 'the chords of being' raging in one 'like fire', that gives meaning to the divisions of past, present and future, thereby constituting what Montale calls 'un'esistenza vera e propria'. Awareness of time in its relentless passing is, paradoxically, a pre-condition for its redemption and its acquiring a significance beyond that of its own momentary duration. It is this awareness that leads the old man in *Il lacerato spirito* to realise how important it is to 'coglier la palla al balzo, ghermire quei pochi giorni di perfezione ai quali aspirava'. His failure to act in accordance with his insight prevents him from realising himself and his moment in time so that 'l'ora ch'egli attendeva era . . . passata senza che nessuno (e tanto meno lui) se ne fosse accorto'. It is in the 'wasting' of his time rather than in the non-achievement of his goal of perfection that his failure really lies.

Life

In Montale the meaning and value of life have less to do with the achievement of goals as such as with their whole-hearted pursuit – beautifully illustrated in *La busacca*, where the sought-after bird is recognised as not so much 'una busacca' but 'un sogno irrealizzabile'. What really counts, then, is the intensity of experience and sensation implicit in the search itself, so that it is not a question of the ends justifying the means, but of the means becoming a *raison d'être* in their own right. Hence, unlike Leopardi who postponed the act of living to an indefinite future – 'Ogni diletto e gioco/Indugio in altro tempo' – Montale adopts a *carpe diem* attitude, which seizes the present moment and lives it to the full, thereby liberating it from what Eliot calls 'the waste, sad time/Stretching before and after'. One's own peculiar intensity of feeling conditions the quality of one's life as well as one's awareness of worth of being and of living. 'The ennobling difference between one man and another', says Ruskin (*Sesame and Lilies*), ' – between one animal and another, – is precisely in this, that one feels more than another . . . we are only human in so far as we are sensitive, and our honour is precisely in proportion to our passion.'

Quality

But it is not merely the degree but also the quality of intensity that counts or gives meaning to an experience, for Montale could have said with Pound: 'Nothing matters/but the quality of affection in the end/that has carved a trace in the mind.' Enrichment of life is essentially a matter of keeping what Pater calls the 'hard gem-like flame' alive, hence the urgency to exploit each passing moment, as Montale does in so many of these short stories. The value and measure of time depend not so much on what is lived, as on how it is lived. In *Il volo dello sparviero* the girl's comment – 'meglio un'ora di libertà che una vita di schiavitú' – is itself a vindication of this, insofar as it is not the unit of time but what fills it that determines its qualitative character. The bird poised for flight may be taken to objectify 'piccole e intermittenti felicità' worth more than a whole lifetime or, to quote Walter Scott, 'worth an age without a name', so that the bird seems to escape not only death ('Thou wast not born for death, immortal bird'), but time itself. The girl's perception of it takes on a visionary character from which the banalities of everyday life disappear and the moment of time itself becomes timeless. It is such 'moments of vision', to quote a Hardian title, and such sensations and intuitions that make time meaningful, singling out some individual moments from the endless succession of other nameless, undistinguished and indistinguishable moments. For the Bergsonian or the relativist time *is*, as Wyndham Lewis explains in *Time and Western Man*, fundamentally sensation, so that sensation becomes the yard-stick with which to measure it. Thus, an instant becomes an eternity, or an eternity an instant, leaving time's objectively measurable value at odds with its real value as it affects an individual.

The dichotomy of time

Montale exploits the dichotomy between 'lived' time and 'clock' time, wittily playing off the one against the other, and letting each assert its own reality by challenging the reality of the other. Such a dichotomy produces an almost surreal effect, as in *Slow*, for example, where time is allowed to move only at snail-pace, while the cuckoo clock ironically continues to mark time with exasperating regularity. The members of the club deny the external reality of change through their enforced anachronistic lifestyle, but far from freeing them from the grip of time, this makes them all the more conscious of it, and therefore all the more subject to it. For however slow the pace of time, it never stops: the bride marries thirty-three years late, the grandchild rather than the child will fulfil Marielli's dying wish, and the china tea-set acquired by Admiral Lanefield arrives in England, albeit with a delay of 133 years.

This amounts to a kind of diluting of time, effected by extending the duration of events over a longer period. The converse is the case in *Donne del Karma*, where time appears to have been condensed in Micky's accelerated progress from the fourth to the seventh circle of incarnation; hers is 'un caso di maturazione accelerata', offset against the slower rhythms of the other characters, especially the visitor who, although fifteen years her senior, has not progressed as far. Her individual perception and appropriation of time as it comes across in her recollections and actions, is punctuated meticulously by the ringing of the bell, the suggested intrusion of another level of 'reality'.

The pace of time

Time moves at a varied pace, telescoping or elongating events at will. It capriciously distorts both duration and succession, as in *Crollo di cenere*, where on the one hand crops grow precipitously and out of step with natural development for filming purposes, and on the other the snail's journey comes to an untimely end, before the disintegration of the column of ash, which for the woman had symbolically guaranteed its continuance. And time's markers, far from being merely chroniclers of time, often succumb to a humanising influence which creates of them a sort of index of an inner state of mind. For Federigo in *La tempestosa*, for instance, the clock's chimes indicate an opportunity for escape; instead, his repeated failure to act transforms them into a confirmation of his imprisonment in the stagnation of his non-acts and indecisions. Likewise in *L'Angiolino*, the couple's alarm clock has a curiously paradoxical effect on them: hidden in their suitcase, it marks time independently of them, for 'è meglio lasciare scorrere il tempo, senza controllarlo a ogni secondo', and they rely implicitly on its regularity; at the same time, it is a measure of their personally held values and judgments, for we are told, 'l'uomo non può uscire da sé e non può misurare le cose con un metro diverso dal suo.' Hence they feel betrayed when it fails to ring and relieved when it resumes its normal role. It is their child, their creation, and yet as they lie awake at night awaiting its call it is evidently both creating and moulding them.

Dependence on the past

The couple in *Reliquie* show a similar dependence on what to them represents their past, as Montale gives their memories a kind of objective correlative in their souvenirs. When the most significant souvenir in the case of each goes missing, it seems to threaten the thread of the past which holds them together – a thread consisting of shared memories which, when resurrected, enable them to interpret their past in their own individual way. 'La nostra vita è un bestiario, è un serraglio addirittura', comments the sick woman, for it is composed of variegated bits of existence in which apparently insignificant things somehow played a major role. Thus a sort of secular symbolism, enveloping everyday objects and events, culminates in the two missing photographs being found again which seems to reassure them that what bound their lives together remains intact, inviolate, though so many years 'of blur and blot', as Hardy would say, have gone by.

It is often those moments and experiences which seemed inconsequential at the time which later return to us with a new significance, having left 'una traccia incancellabile'. Thus in *La piuma di struzzo* the two characters who appear to the narrator in his semi-dormant state acquire a significance they did not appear to have on their first encounter. For, as Montale himself tells us in the poem *I pressepapiers*, 'il ricordo non è gerarchico,/ignora le precedenze e le susseguenze/e abbuia l'importante, ciò che parve tale'.

The operations of memory

The question of survival thus depends on the seemingly haphazard operations and distortions of memory. 'Il nuovo film organizza e ricucina i dati del film precedente', says the producer in *Il regista*, as he offers to perpetuate his companion's name through some trivial role or other. Time can give a new significance to something in the past, or take away the significance we attached to it, with as much justice or injustice as chance sees fit. Thus, for example, when Montale remembers his best friends in *Le vedove* it is through spontaneous and fortuitous associations of a seemingly insignificant nature, and when he recalls his life with Mosca in the *Xenia* poems it is the humdrum of everyday living that becomes the most potent and poignant expression of his love. Conscious attempts to manipulate memory or to impose upon it some kind of hierarchy results in a barren and contrived remembrance 'che funghisce su sé' (*Voce giunta con le folaghe*) devoid of the passion and vitality of casual and sporadic recall. It is to this kind of enforced 'afterlife', more dead than alive, that the widows in the above-mentioned story consign their dead, so that they plead: 'Lasciateci in pace!'.

The writer and memory

The writer finds himself the subject of memory in *Sulla spiaggia*. Accustomed to thinking of himself as a kind of repository for the memory of others – having, as he says, 'nello scrigno della memoria una folla di fantasmi possibili' – he is startled to find himself at the end of someone else's thread, hauled to the surface of another's consciousness in a most unexpected way. The fact that the person thus recalling him had completely vanished from his mind but now, through an act of her own volition, not only reasserts her presence in his consciousness but forces him systematically to resurrect her past, upsets his rather smug understanding of things and reduces him to the role of pawn in his own memories as well as in hers. The various threads of memory thus overlap and intertwine in a random pattern of voluntary and involuntary urges more or less clearly perceived.

Just as past and present creatively intermingle in the 'here and now', so this life and the next – the next being, in fact, but an extension of this present existence – often overlap and merge in a natural yet uneasy sort of way. For Montale treats the afterlife with the same irreverence and satirical humour as this life and deals with what is lofty and sublime in a matter-of-fact, unsolemn and unsanctimonious way, thereby chipping away at the accepted barriers between this world and the next. In *Sul limite*, for example, the transposition of what was humdrum and banal in everyday life into the afterlife creates a feeling of metaphysical perplexity resulting largely from the dual vision of time thereby created – time as measurable in hours, days, months and years and divisible into past, present and future on the one hand, and time as without either beginning or end on the other. Hence what the narrator had hoped was 'una partita chiusa' is awaiting him still, and the circle he had thought was closed remains open-ended. It is not just a question of his having to come to terms with his past or his memories – for these, as Nicola explains in almost Leopardian terms, fade like a dream, so much so that a re-run of one's life is almost unrecognisable – but the past itself has escaped its accepted temporal boundaries, thereby throwing the whole order and sequence of the narrator's life into disarray. The past presents itself not merely as the fruit of a recalcitrant memory which will not be 'put by', but as something concretely real in itself.

A vision of time

Through the medium of the short story, then, Montale, presents us with a kaleidoscopic vision of time which takes on board its conflicting realities and unrealities, promises and deceits, movements and measures, without any futile attempt to reconcile the irreconcilable or explain what is by its very nature inexplicable. Whether cast in terms of the real or the surreal, his observations are implicitly tied up with life as it is lived, his attitude to time with all its foibles and follies being, as F. R. Leavis would have said, his attitude to life.

Il Sasso Olino misterioso

Emilio Sciotti Tagelswangen (Svizzera)

Quando la nonna ci raccontava la storia del Sasso Olino, il posto sulle sue ginocchia era il mio, e mio fratello doveva contentarsi di poggiarsi a me e darmi i pizzicotti.

La storia mi faceva tanto ridere perché era la storia di un sassolino che si chiamava, appunto, Sasso Olino.

Peccato che non me la ricordo piú.

Ero cosí piccola.

Un sassolino del genere non poteva che essere magico, certo. Mio fratello aveva tre anni piú di me, e io credevo a tutto quanto lui mi raccontava. Una volta mi mostrò il pugno chiuso:

«Indovina cosa ho qui.»

Speravo che non si trattasse del solito scarafaggio.

«Se mi fai paura lo dico alla nonna.»

«Come si fa a non farti paura, a te?»

Aprí la mano: era un sassolino bianco con una venatura azzurra.

«Questo è il Sasso Olino, quello magico.»

Figurarsi se non ci credevo.

«E adesso guarda . . . lo infilo nel mio orecchio e . . . spingo forte . . . e . . .»

Dopo qualche smorfia spalancò la bocca . . . e sulla sua lingua . . . c'era il Sasso Olino!

«Anch'io voglio provare!», strillai.

«No, tu non ci sai fare.»

Lui sapeva come abbindolare una «pasquina dalla coda d'anatroccolo» quale io ero, secondo l'affettuosa definizione della nonna. Presi dunque il sassolino e lo infilai nel canale dell'orecchio destro, spingendolo forte in fondo. Strabuzzai gli occhi e aprii la bocca: il Sasso Olino non era arrivato.

La mamma mi portò all'ospedale. Con un siringone pieno d'acqua mi tirarono su tutto quel che avevo nell'orecchio. Il Sasso Olino non uscí.

Gli anni passavano e io credevo che il Sasso Olino si nascondesse per sua magia nei miei pensieri. Qualche volta mi guardavo nello specchio e mi pareva di sorprendere l'ombra del Sasso Olino che attraversava l'occhio.

Mi prese il vezzo di rispondere sempre «Eh?» a chi mi si rivolgeva dal lato destro. Trovavo naturale l'espressione «non sentirci da quell'orecchio», e mio fratello si imbestialiva e mi gridava che ero sorda e cretina.

«Eh?», rispondevo.

Nella storia della nonna doveva esserci una Principessa dagli Occhi di Giada, che però coi suoi sospiri lasciava il Principe Olino di sasso. Poi, un bel giorno . . .

Mah: davvero non la ricordo.

Comunque, nei pomeriggi in cui il favonio avvicinava le montagne fin quasi alla siepe, avevo il solito mal di testa. La chiamavo emicrania, ma ero convinta che fosse qualcos'altro.

Mio fratello tornò dal servizio militare e mi disse che avrei fatto meglio a tagliarmi quelle trecce da oca. Il sabato dopo portò in casa il suo piú caro amico e gli raccomandò di parlarmi dal lato sinistro. Era un bel ragazzo, premuroso, che si avvicinava però troppo all'orecchio e me lo faceva arrossire. Il Sasso Olino intanto girava come la biglia impazzita di un flipper.

Ci sposammo e andammo in viaggio di nozze a Roma. Nei musei vaticani vidi con meraviglia un sassolino della luna, che l'astronauta americano Armstrong aveva regalato al Papa.

Io non avevo mai pace con le mie emicranie, e i dottori, dopo aver studiato le radiografie, dicevano che solo la psicanalisi poteva aiutarmi.

«Mi parli della sua infanzia.»

«Ho un sassolino che mi gira per la testa . . .»

Era qualcosa del mio passato che andava rimosso, la materializzazione di un disturbo affettivo.

Mio marito mi massaggiava le tempie e ciò aveva come effetto di ricacciare il sassolino nel fondo della memoria.

Quando rimasi incinta fui assalita da tremende nevralgie, che resero penosa la mia gravidanza, anche perché ormai evitavo di prendere aspirine o altri farmaci contro il mal di testa.

Nello sforzo per ricordarmi della storia della nonna confondevo elementi di varie fiabe, per cui il Sasso Olino diventava quello che impediva la Principessa dagli Occhi di Giada di dormire sopra i trentotto materassi; ma poi mi rendevo conto di scambiare il Sasso Olino per il pisellino del Principe e lasciavo perdere.

Durante le due settimane prima del parto, le cefalee mi facevano impazzire. Una notte sognai la nonna che mi prendeva sulle ginocchia e mi raccontava la storia del Sasso Olino, il quale un bel giorno, essendosi procurato . . .

Niente. Al risveglio la storia s'era dissipata come nebbia a un soffio di vento. Ma anche il mal di testa era svanito, e questo mi mise di buon umore e di buon appetito.

Il giorno che entrai in clinica mi sentivo meravigliosamente bene, avevo lo sguardo riposato e l'allegria di una principessa. Mio marito era preoccupatissimo.

Tutto andò liscio, veloce, perfetto. Mai visto bimbo cosí bello, dicevano in sala. Ci fu soltanto il grido di stupore della levatrice, quando riuscí a sciogliere il minuscolo pugno del mio bambino: nella manina teneva stretto, bianco e azzurro . . .

BA HONS
LANGUAGES
FOR BUSINESS

A four-year course, established 1987, offering:

- Italian as main language: from scratch (1996-97 subject to approval) or post A-level
- Contemporary Italy, Business Environment and Business Organisations in Italy
- French, German, Spanish, EFL or Japanese as second language
- IT and Business modules, specialising in Human Resources or Marketing
- Two work placements (3 months, 6 months) in a company in Italy

For brochure or further information, please contact
Anna Proudfoot, Head of Italian,
School of Languages,
Oxford Brookes University,
Gipsy Lane Campus,
Headington,
Oxford OX3 OBP
Telephone: 01865 483720
Fax: 01865 483791

OXFORD
BROOKES
UNIVERSITY

Working with students to achieve excellence through diversity

Understanding the Mafia

Salvatore Coluccello
University of Strathclyde

[Salvatore Coluccello, a graduate of the University of Bari, is in his third year of research for the Degree of PhD, allied to part-time teaching, at the University of Strathclyde. His topic of study concerns representations of the Mafia in literature. In this brief diaristic article he provides some keys to a general understanding of what the Mafia means. *Ed.*]

Introduction

May 1767: the Scottish traveller Patrick Brydone wrote some letters (later published in book form) to Sir William Beckford, describing his tour through Sicily and Malta. In one, he described an encounter with a nobleman: 'Sicilian Banditti: . . . the Prince added that we might entirely rely on guards who were people of the most determined resolution, as well as of the most approved fidelity . . . in any other country they would have been broken upon the wheel or hung in chains but are here publicly protected, and universally feared and respected.'

Winter 1993: a report from the Minister for the Interior: 'Cosa Nostra is challenging the State as an opponent on equal terms. Cosa Nostra is infiltrating the apparatus of the State. Cosa Nostra, its allies and protectors are the most serious menace to Italian democracy.'

After more than two hundred years the problem is still unsolved. But why does such a situation exist only in the South of Italy? Various theories have been advanced. The Mafia was born out of a situation, unfortunately recurrent, in the history of Sicily. Centuries of foreign domination by Arabs and Spaniards progressively weakened loyalty to the State, leaving a vacuum the Mafia has found easy to fill. Historically, power did not rest in the hands of native Sicilians, so, simply to guarantee an ordinary level of civil behaviour, there was a real need to find some local system to sort out local disputes, to prevent wrongs being suffered. The State could not aspire to fill this role effectively and little by little the *mafiosi*, or 'godfathers', emerged. In general, these were people endowed with great charm and great power to whom the people turned to solve their problems. These historical origins are important because they explain why the Mafia has always enjoyed a sort of popular legitimacy.

A world of violence

From 1870 the newly constituted Italian State gave the Mafia *de facto* authorisation to run Sicily. This situation was not unique in Europe, but while other countries have long since crushed local bosses and warlords, the weakness of successive Italian governments has permitted the survival and continuing strength of the Mafia.

The Northern Italian officials who arrived in Sicily after 1860 (the year of Garibaldi's landing at Marsala) encountered a region whose culture and economy were markedly different from those to which they were accustomed. Upsetting cherished myths, they found a land of destitution. Politics were factional, and personalities often seemed to count for far more than ideas. Above all, this was a world of private violence where disregard for public authority and an exaggerated sense of personal honour drove men to take the law into their own hands. The reluctance of Sicilians to deal with the police was only partly due to fear of revenge. Equally, if not more important was a deep-seated moral imperative which forbade collaboration with authority. This attitude was generally known as *omertà*, a concept soon to be linked closely with that of the Mafia.

Mafia and *Omertà* (Code of Silence)

The term apparently derived from the dialect word *omu* (man) and had connotations of strength and virility. It denoted not simply a disinclination to betray someone to the authorities, but equally the courage needed to exact justice oneself.

The deep-rootedness of *omertà* is shown by the number of proverbs and stories that commend it. For example: 'God is the one who sees and is silent; he is truly a man who reveals nothing, even under the blow of a dagger.' *Omertà* was additionally sanctioned by prudence. 'He who is deaf, blind and silent will live in peace for a hundred years.' One popular fable told of how Speaking and Eating once requested King Solomon to decide which of them should control the mouth. Solomon gave his judgment in favour of Eating, since Speaking could be the ruin of man.

Even the Church sanctioned the *status quo* with the practice of *componenda*. Every year the Archbishop of Palermo published a *Bolla di Composizione*, which stipulated the financial penalty for all offences, including murder. Recourse to such measures was also a tacit admission of the Church's moral ineffectiveness. Secular practice in Sicily inhabited a sphere far removed from the tenets of both religion and State.

The feeling that honour should, in the last resort, be defended with violence was an important fact in the reticence of witnesses. When a man was killed, the responsibility for justice, or vengeance, lay not with the State, but with the victim's family. As one proverb put it: 'blood washes blood'. In Sicily, the family, in its various ramifications, has various functions, including that of protecting and assisting its members as regards the duties imposed by society and the State. Therein lies the prime root of the Mafia.

The concept of Mafia

The Sicilian writer Leonardo Sciascia said the term appeared in a document of 1658 as a synonym for a witch, while the folklorist Giuseppe Pitrè stated that the term was used at the beginning of the nineteenth century to signify 'beauty, gracefulness, perfection and general excellence'. There are other, more extravagant, hypotheses. Some alleged that it derived from a Greek word for beauty – *morphe*; and an American newspaper of the 1920s elaborated on the classical theme by saying that the Mafia may have begun as a Greek philosophical society that numbered Pythagoras among its early members. Although claims are still made today for the Mafia's antiquity, the weight of opinion favours an Arabic root of some kind. One oft-quoted view is that the word comes from *ma'afir*, the name of a Saracen tribe that retreated into the western hinterland of Sicily.

The hierarchy of Cosa Nostra

Capo: elected by all the *soldati*.
Sottocapo: chosen by the *capo* (boss).
Consiglieri: elected by all the *soldati*.
Capi decina: chosen by the *capo*.
Soldati: chosen by the family.

The army of organised crime in Italy takes in as many as 17,500 men, composed as follows:

6,800 in the region of Campania, divided into 131 *bande* (gangs);

5,700 in Calabria, in 163 *famiglie*;

and

5,000 in Sicily, in 151 *cosche* (gangs).

Around ten unknown associates gravitate to each 'made man', giving an overall total which may reach 175,000.

According to trade officials, Mafia business may account for 12% of Italy's GNP. Its system of taxation-extortion nets *circa* one billion pounds, equivalent to a 20% surtax on Southern Italy. For the purposes of comparison, in 1993 the turnover of FIAT was £20 billion, while that of the Mafia was more than double at £45 billion.

The Mafia uses State institutions, it infiltrates the State, it influences the decisions of those who represent the State, not for the common good, but for the good of the Mafia. It is inside and outside the State: from the outside, it tries to rival and neutralise the State; from the inside, it tries to influence those in power.

The anti-Mafia campaign

Italy's most respected judge, Giovanni Falcone, his wife and three bodyguards were blown up by a ton of TNT packed under a motorway. Falcone was assassinated to remove him from the Mafia's path, to join the other illustrious corpses who died to challenge their power.

The Mafia killed Falcone first, and later Paolo Borsellino, another respected magistrate, before they became too powerful. They had uncovered too much of the Mafia's empire. The two judges did more, however, to damage the Mafia than anyone since the Second World War. Their investigations brought 606 Mafia suspects to the spectacular maxi-trial of the 1980s despite resistance from their own profession. The code of silence – *omertà* – which had shielded the godfathers for so long had been broken by a lethal weapon, the 'supergrasses'.

First was Tommaso Buscetta, a former Mafia boss who had lost out in the internal Mafia wars of the early '80s. He was flown in from the USA, after deciding that Falcone's offer of the witness-stand to avenge himself on his enemies was one he could not refuse: his evidence was devastating. It confirmed that the Mafia had for years been helping to elect politicians, who in turn protected their 'godfathers'. This delicate relationship, however, was turning sour. By November 1991, the full impact of the 'supergrass' strategy had dealt the Mafia a mortal blow.

The real battle can only be won, however, when the political system, and the cultural code of values which underwrites it, is altered. The efforts of certain courageous churchmen and magistrates are assisting in this struggle, and perhaps the day is coming when all semblance of popular acceptance will be withdrawn from the Mafia.

MODERN LANGUAGES PUBLICATIONS

MGP INTERNATIONAL

ALL ASSOCIATION for LANGUAGE LEARNING

Concepts handbooks for teachers

Using the Target Language with a glossary of classroom phrases in Russian Carol Macdonald **£7.00**

Managing the Modern Languages Classroom Amanda Flint & Anna Lise Gordon **£7.00**

Appraisal for Language Teachers Michael Pennington **£7.00**

Teaching and Learning Grammar Alison Taylor **£5.50**

Working with your Student Teacher Sarah Fletcher & Michael Calvert **£7.00**

Being a Head of Department Anna Lise Gordon & Amanda Flint **£7.00**

Now available: Creativity Ann Miller **£7.00**

payment with order • cheques should be made payable to the Association for Language Learning

Post your requirements with a cheque to: Association for Language Learning, 150 Railway Terrace, Rugby CV21 3HN
Tel: 01788 546443 Fax: 01788 544149

Le relazioni di spazio nell'italiano contemporaneo : II

Pierangela Diadori
Università per
Stranieri, Siena

[This is the second and concluding part of Dr Diadori's article on *Le relazioni di spazio nell'italiano contemporaneo*. Notes and bibliography for the entire article will be found on the concluding page. The first part was published in *Tuttitalia 11*, pp 40–45. *Ed.*]

Dimostrativi

Per indicare la vicinanza relativa, l'italiano ha un sistema di aggettivi e pronomi dimostrativi basato su tre possibilità di vicinanza o lontananza da chi parla e da chi ascolta:

questo/a/i/e : vicino a chi parla
codesto/a/i/e : vicino a chi ascolta
quello/a/i/e : lontano da chi parla e da chi ascolta.

In realtà questo sistema è vitale nello scritto e nel parlato solo in Toscana, mentre nel resto dell'Italia contemporanea è ridotto a due sole possibilità, che tengono conto solo della posizione dell'oggetto rispetto a chi parla:

quello : lontano da chi parla
questo : vicino a chi parla.

In latino il sistema dei dimostrativi era il seguente:

hic/haec/hoc
iste/ista/istud
ille/illa/illud.

Con l'andare del tempo si è perso *hic* (come spesso accade con i termini meno corposi), e si è reso necessario riempire il vuoto lasciato. Il dimostrativo *istum*, accompagnato da un *eccu(m)* attualizzante, è andato cosí a esprimere il concetto di «questo». Adesso per esprimere la vicinanza dell'oggetto all'interlocutore non bastava piú né *istum* né *eccu(m) istum* e si è quindi reso necessario esplicitare meglio tale vicinanza mediante l'inserimento chiarificatore di *tibi (eccu(m) tibi istum)*. A sua volta il dimostrativo *illum* è stato preceduto per analogia da *eccu(m)* dando cosí luogo alle forme che stanno direttamente alla base dei tre dimostrativi italiani:

latino	latino	italiano
hic	eccu(m) istum	questo
istum	eccu(m) tibi istum	codesto
ille	eccu(m) illum	quello

In particolare:

Questo (lat. *eccu(m) tibi istum*): si assiste anche in questo caso allo stesso processo di desemantizzazione osservato per *quello* e al rafforzamento in funzione locativa mediante l'avverbio: *questo qui, questo quassú, questo quaggiú*.

Codesto (lat. *eccu(m) tibi istum*): marcato come toscano, in disuso nell'italiano standard, eccetto nei testi burocratici (per esempio nella corrispondenza: *si fa domanda a codesto ente*). Molto vitale nell'uso toscano sia parlato che scritto, può essere anche rafforzato dal corrispondente avverbio locativo: *codesto costí*.

Quello (lat. *eccu(m) illum*): come osserva Berruto,[4] si sta diffondendo come aggettivo desemantizzato, senza piú valore indicativo e deittico, seguendo la stessa sorte del latino *ille*, che ha dato origine all'articolo indeterminativo in varie lingue romanze (it. *il/la/i/le*; fr. *le/la/les*; sp. *el/la/los/las*).[5] *Quello* sostituisce sempre piú l'articolo indeterminativo in italiano (*quelle persone che . . .*) e quando è necessaria una connotazione locativa si serve del rafforzamento fornito dall'avverbio locativo: *quello lí, quello laggiú, quello lassú*.[6]

In certi casi anche l'italiano standard di base toscana è privo della forma che permette di esprimere la vicinanza all'interlocutore come vediamo nel caso degli avverbi di luogo:

qui/qua	al di qua
costí/costà	———
lí/là	al di là.

Prefissi

L'italiano si serve di vari prefissi nominali e aggettivali di tipo spaziale, di origine sia greca e latina, ma anche, in misura minore, italiana e perfino inglese:
Dal greco:
endo– (endoscopia) = dentro
meta– (metalinguistico) = insieme a
iper– (ipertensione) = sopra
ipo– (ipogeo) = sotto
para– (paramedico) = vicino a.
Dal latino:
extra– (extrascolastico, extraparlamentare) = al di fuori
inter– (interdisciplinare, interspazio) = fra
intra– (intralinguistico) = all'interno di
super– (supersonico, superattico) = sopra
sub– (subacqueo, subnormale) = sotto
pro– (prorettore, proconsole) = al posto di
infra– (infrasettimanale) = in mezzo a
sovra– (sovranazionale) = al di sopra di
vice– (vicesindaco).
Dall'italiano:
sotto– (sottosviluppo)
fuori– (fuorigioco)
contro– (controfigura).
Dall'inglese:
over– (overdose) = al di sopra di.

Verbi

Se mettiamo in relazione il sistema verbale italiano con il concetto di spazio, possiamo rilevare vari modi in cui il primo viene ad essere influenzato dal secondo.

Consideriamo i verbi che esprimono movimento: troviamo per esempio varie coppie di verbi che si differenziano per l'aggiunta dell'idea di ripetizione del movimento stesso (*volare/volteggiare; ballare/ballettare*), o anche in base alla implicazione di un luogo preciso di arrivo o di partenza, presente in un caso (*passare il confine; balzare addosso a qualcuno; girare a destra*), assente nell'altro (*passeggiare in giardino; balzellare qua e là; girellare in città*). In altre coppie di verbi di movimento l'aggiunta di un prefisso permette di esprimere l'idea di inizio del movimento stesso (i cosiddetti «verbi incoativi» che costituivano in latino una vera e propria categoria verbale), a cui in italiano si associa di solito il luogo preciso di partenza o di arrivo (*camminare per strada; incamminarsi verso casa*).

Possiamo anche notare l'uso di verbi di movimento diversi, a seconda che si voglia meglio specificare il riferimento ad un volume piuttosto che ad un luogo generico (*penetrare/entrare*).

Anche in italiano, come in altre lingue, l'uso di prefissi permette di fornire diverse connotazioni spaziali ad una stessa radice verbale che esprima stato o moto, coniando nuovi verbi che assumono spesso un significato sia reale che metaforico (*stare/sottostare/sovrastare; seguire/inseguire/proseguire; passare/sorpassare/oltrepassare*).

Anche se in misura molto piú limitata rispetto all'inglese, anche in italiano (specialmente nelle varietà regionali settentrionali) si usano talvolta avverbi con riferimenti spaziali dopo particolari verbi (*mettere su casa; scrivere giú due righe*) in modo da accentuare le implicazioni locative del verbo stesso.

Un problema specifico dell'italiano riguarda la scelta dell'ausiliare *essere* o *avere*. Certi verbi di movimento, infatti, possono essere accompagnati dall'uno o dall'altro ausiliare, a seconda che il verbo sia usato senza indicazione di meta specifica (*ho volato con un biplano*) o sia accompagnato da un oggetto interno (*ho sceso le scale*), mentre si userà l'ausiliare *essere* quando si specifica un luogo preciso di partenza o di arrivo (*sono volato a New York; sono sceso al secondo piano*). Cosí anche, per esempio: (correre) *ho corso molto; ho corso da casa a qui; sono corso qui da casa; sono corso all'aeroporto;* (salire) *ho salito la scala sociale; sono salito in soffitta; sono salito per le scale.*

La stessa implicazione di movimento in un luogo circoscritto, senza indicazione precisa di un luogo di partenza o di arrivo, si trova anche, in italiano, nei verbi *camminare* e *passeggiare*, che si accompagnano infatti sempre all'ausiliare *avere* (*ho camminato; ho passeggiato*) e che non possono essere seguiti, come per esempio in inglese, dagli stessi complementi di luogo che possono accompagnarsi al verbo *andare*. Se infatti in inglese si può dire *to go home* e *to walk home*, in italiano avremo invece *sono andato a casa*, ma *ho passeggiato andando verso casa* o *sono andato a casa passeggiando*.

Sostantivi

L'esame dei sostantivi relativi a concetti spaziali in italiano esula dagli scopi di questo lavoro e meriterebbe uno studio piú approfondito. Ci basti qui ricordare che in italiano abbiamo la sostantivizzazione di alcuni avverbi di luogo, sempre nel genere maschile: *il sopra/il sotto/il davanti/il dietro* per indicare *la parte di sopra/la parte di sotto/la parte davanti/la parte di dietro*.

Metafore spaziali

Come abbiamo già notato a proposito delle formazioni verbali mediante suffissi locativi, le indicazioni di spazio vengono spesso usate per fornire non solo riferimenti a luoghi reali, ma anche per creare immagini metaforiche. Dire *sono giú* nel senso di *sono depresso*, o *sono su* nel senso di *sono allegro e ottimista* sono già due esempi di riferimenti spaziali con funzione metaforica. Molte di queste metafore sono ormai divenute espressioni idiomatiche, tanto che il parlante ha perso quasi completamente la coscienza dei riferimenti spaziali originari: pensiamo all'avverbio *su* usato con funzione conativa, per spingere qualcuno a fare qualcosa (*su, muoviti!*), o espressioni come *essere fuori pericolo/una persona al di sopra di ogni sospetto/su per giú/tutti all'infuori di me*, e via dicendo.

In altri casi le metafore spaziali hanno precisi riferimenti a tipici gesti simbolici italiani: *averne fin sopra i capelli* nel senso di *non poter piú sopportare* richiama il gesto della mano a taglio mossa all'altezza della fronte per esprimere noia.

Metafore spaziali di piú recente coniazione mantengono invece tutta la loro carica iconica dei riferimenti spaziali che contengono: pensiamo alle espressioni introdotte dal linguaggio politico: *risalire a monte della questione/discutere i problemi con la base/risolvere la questione in sede amministrativa*, e cosí via.

Le relazioni spaziali nella cinesica italiana

La componente cinesica della comunicazione riguarda i movimenti del corpo, in particolare le espressioni facciali, lo sguardo, la postura, il contatto fisico e i gesti. Questi in particolare sono strettamente legati alla comunicazione verbale, accompagnando, integrando o sostituendo i messaggi espressi linguisticamente dagli interlocutori.

Gli italiani sono considerati appartenere a pieno diritto alle «culture del contatto», al pari di arabi, latino-americani, greci, turchi, spagnoli e molti popoli africani. A livello antropologico questo li distingue nettamente dalle «culture del non contatto», a cui appartengono per esempio gli asiatici e i nordeuropei (Argyle, 1992).[2] Questo si può facilmente notare nei frequenti contatti corporei fra gli interlocutori nella comunicazione faccia a faccia in Italia, in contesti sia informali, sia mediamente formali (scambiandosi per esempio baci ed abbracci anche fra conoscenti, parenti ed amici). Tuttavia, il contatto con semplice funzione fatica (per esempio appoggiando la mano sul braccio o sulla spalla dell'interlocutore) è piú diffuso nell'Italia del sud, mentre altri tipi di contatto, comuni anche in culture del non contatto, sono assolutamente tabú per gli italiani (per esempio passeggiare mano nella mano fra amici maschi, come in India, o dormire appoggiati a un altro passeggero sconosciuto in un treno affollato, come in Giappone).

In particolare, la comunicazione cinesica degli italiani è caratterizzata dalla gestualità, specialmente rispetto ad altre culture, come quelle nordeuropee. La gestualità italiana deve la sua fama di enorme ricchezza ed espressività al grande numero di gesti che vengono usati nella comunicazione.

Sono stati recentemente notati 100 gesti simbolici (*emblemi*) in uso nell'Italia contemporanea (Diadori, 1990), cioè atti non-verbali, di solito movimenti delle mani e del viso, fatti deliberatamente, che hanno una diretta traduzione verbale e il cui significato è noto alla maggioranza dei membri di una cultura o di un gruppo.

Altrettanto usati, con una diffusione ancora piú accentuata nell'Italia meridionale, sono i gesti che descrivono quello che viene detto verbalmente (*illustratori*), e sono questi che presentano maggiori riferi-

menti alle categorie spaziali. In particolare servono ad accompagnare o sostituire le espressioni verbali relative alle relazioni spaziali i seguenti gesti illustratori (Poyatos, 1983): *marcatori spaziali* illustrano le dimensioni, la distanza e la collocazione nello spazio di persone, oggetti o luoghi (*grande così*! con le mani che indicano approssimativamente le dimensioni di un oggetto o una persona);
deittici, movimenti che indicano una persona o un oggetto presenti nel contesto (in USA con un cenno del capo, in Spagna con il sollevamento del mento, in Italia con l'indice o la mano aperta, oppure toccando un oggetto per dire «questo»), oppure indicano persone, oggetti o luoghi non presenti nel contesto (per esempio in Italia il pollice che indica dietro le spalle di chi parla per accompagnare o sostituire un'espressione del tipo «quello là»);
pittografi, che rappresentano la forma fisica del loro referente descrivendone l'aspetto nell'aria o su una superficie (per esempio le curve di una ragazza, il percorso di una scala a chiocciola). Se vengono usati per accompagnare la descrizione verbale servono a dare enfasi al discorso; se invece i gesti illustratori pittografi sostituiscono le corrispondenti descrizioni verbali, questo può essere dovuto a economia espressiva, pigrizia mentale o a limitazioni verbali (per rappresentare, per esempio, delle strutture spaziali particolarmente complesse).

Come abbiamo già osservato, la perdita di specificità dei deittici spaziali in italiano viene in parte compensata dal ricorso a codici comunicativi nonverbali. In particolare, in base ad alcune ricerche condotte su parlanti dell'Italia meridionale, è stato rilevato che «fanno maggiore uso di gestualità con fini deittici spaziali le persone meno istruite, le persone di ceto basso e le persone anziane nelle comunità rurali, e in genere coloro che usano abitualmente il dialetto» (Sobrero, 1993: 421).

Le relazioni spaziali nella prossemica italiana

Individuata come componente della comunicazione e analizzata per la prima volta dall'antropologo Hall (1966), la prossemica riguarda l'utilizzazione dello spazio da parte dei parlanti, ed è una forma di codice nonverbale capace di trasmettere messaggi al pari del linguaggio verbale o di quello cinesico. Può trattarsi di regole consapevolmente codificate (come nel caso delle distanze da tenere con i membri delle diverse caste indiane) oppure di comportamenti acquisiti e divenuti ormai inconsci, come la reazione all'invasione del proprio «spazio personale» (cioè lo spazio, di dimensioni diverse da cultura a cultura, che l'individuo considera inviolabile secondo il diverso tipo di relazioni con l'interlocutore).

Il parametro fondamentale su cui si basa la competenza prossemica è la distanza tenuta (in maniera conscia o inconscia) dagli interlocutori, distanza che varia da cultura a cultura in corrispondenza del diverso spazio personale di cui ciascuno dispone: è come se ogni individuo si trovasse immerso in una sorta di sfera protettiva o in una immaginaria bolla trasparente che lo tiene separato dagli altri, e che ha dimensioni e grado di penetrabilità diverso da una comunità etnolinguistica all'altra.

Hall (1966) distingue quattro tipi fondamentali di distanze fra gli interlocutori, riportando anche delle misure approssimative in riferimento alla comunità statunitense degli anni '60:

intima, cioè «la distanza dell'amplesso e della lotta, del conforto e della protezione», è quella del massimo coinvolgimento fisico (0–45 cm);

personale, cioè la distanza che permette di «entrare in vario rapporto con l'altro mediante le estremità», se in fase di vicinanza (45–75 cm), oppure è appena oltre l'intervallo che consente di toccare facilmente l'altro (75–120 cm), intervallo che segna il proprio «dominio fisico»;

sociale, cioè la distanza in cui, non essendoci possibilità di contatto con l'altro, si esce dalla sua sfera di coinvolgimento (1,20–3,65 m);

pubblica, cioè la distanza fra emittenti e destinatari di un comizio, una conferenza, che vede aumentare di conseguenza l'ampiezza dei gesti o l'altezza della voce per permettere di inviare i propri messaggi (3,65–7 m e oltre).

Queste distanze devono subire qualche adattamento quando si tratta di interlocutori italiani, che tengono a mantenersi (volontariamente o involontariamente) piú vicini all'interlocutore rispetto ad altri popoli (per esempio nordeuropei e nordamericani) che stanno al di fuori del raggio d'azione del braccio, ma meno degli arabi, che «si tengono appena al di là della distanza di contatto col gomito» (Argyle, 1992^2: 169).

Le differenze nella strutturazione dell'ambiente fisico (le dimensioni delle case, delle strade, il grado di affollamento) possono influenzare il comportamento spaziale di un popolo, incoraggiando o meno l'interazione. I mobili di casa, per esempio la posizione dei divani, possono fornire diversi gradi di cordialità, cosí come la disposizione delle sedie di un'aula può essere piú o meno adatta ad attività di gruppo. Nelle scuole italiane, si trova di solito una disposizione frontale dei banchi rispetto all'insegnante, anche se specialmente nelle lezioni di lingua molti docenti preferiscono una disposizione a semicerchio che pone l'insegnante piú come animatore che come centro dell'insegnamento. D'altra parte le strade piuttosto strette di molte città italiane (specialmente di quelle piú antiche) contribuiscono forse all'uso di incontrarsi per strada e di fermarsi anche a lungo per conversare.

Un'altra manifestazione prossemica che differenzia da cultura a cultura è l'angolazione secondo cui le persone si situano nello spazio l'una rispetto all'altra (come ci si siede in una sala di aspetto, come si occupano le sedie in un'aula o a un tavolo di ristorante). Gli italiani, come gli arabi, preferiscono un'orientazione diretta, mettendosi generalmente di fronte all'interlocutore, per esempio al tavolo di un ristorante, anche se questo comporta una distanza maggiore. Al contrario, gli inglesi o i francesi che si siedono rispettivamente in un pub o un bistrò (locali peraltro assenti in contesti italiani) preferiscono sedersi fianco a fianco, con le spalle al muro.

Sia le espressioni verbali che indicano le relazioni spaziali, sia l'uso deittico della gestualità sono strettamente legati alle diverse rappresentazioni mentali dello spazio, di cui si occupa specificamente la prossemica. Come rileva Sobrero (1994: 421–422), c'è differenza fra le indicazioni spaziali fornite da chi vive in spazi ridotti e ben conosciuti, come la città, e chi vive in spazi ampi e poco conosciuti, come la campagna: i primi si serviranno meno di gesti deittici e specificheranno meglio le distanze verbalmente («cento-duecentro metri»), mentre i secondi useranno maggiormente i gesti e forniranno valutazioni piú generiche delle distanze («lontano ma non troppo»).

Il comportamento spaziale, al pari di quello cinesico, può generare equivoci e intolleranze dal contatto fra diverse culture. Gli italiani, che usano distanze piú ravvicinate fra gli interlocutori rispetto a nordeuropei, nordamericani e asiatici, possono essere considerati invadenti o aggressivi da queste culture, specialmente quando superano i limiti spaziali che l'interlocutore proveniente da queste culture considererebbe adeguati a una distanza personale o sociale. Al contrario, un italiano giudicherà freddo e distaccato un membro di una cultura che usa distanze meno ravvicinate, o non comprenderà l'istintivo ritrarsi del suo interlocutore proveniente da una cultura del non contatto nel momento in cui verrà avvicinato oltre la propria soglia di tollerabilità. D'altra parte, il fatto che le persone piú ansiose o mentalmente disturbate si tengano a una maggiore distanza dagli altri può aver contribuito a generare la fama della cultura italiana piú estroversa e amante della «dolce vita».[7]

Conclusioni

Una lingua nazionale perde necessariamente tutte quelle caratteristiche che la legano a situazioni specifiche, per esempio quelle ambientali (cf. Cardona, 1988: 33 sgg.). Tuttavia, studiando le lingue di comunità piú ristrette, legate a particolari habitat (per esempio zone montane, pianeggianti, vicine a fiumi, ecc.)[8] si sono visti degli influssi diretti fra la configurazione ambientale e categorie grammaticali relative allo spazio usate dalla gente del posto.

In riferimento all'italiano contemporaneo, abbiamo cercato di analizzare, a fianco delle categorie spaziali che, seppur limitate, emergono ancora nei microsistemi linguistici dell'italiano standard (con alcune specificità in piú legate a particolari aree regionali), anche i riferimenti spaziali di altri codici nonverbali molto diffusi e funzionalmente rilevanti per la comunicazione: quello cinesico e quello prossemico. Da questo confronto, si è potuto rilevare una forte presenza di modalità espressive dei rapporti spaziali nell'italiano contemporaneo, basata su tratti del codice lingua, ma ancor piú su gesti simbolici e illustratori e sull'uso con funzione comunicativa delle distanze fra gli interlocutori, in una diretta compenetrazione e integrazione fra codici comunicativi verbali e nonverbali.

Bibliografia

M. Argyle, *Bodily Communication*, London, 1975 (trad. it., *Il corpo e il suo linguaggio: studio sulla comunicazione non verbale*, Bologna, Zanichelli, 1992²).

G. Berruto, *Sociolinguistica dell'italiano contemporaneo*, Roma, La Nuova Italia Scientifica, 1987.

G. R. Cardona, *I sei lati del mondo. Linguaggio ed esperienza*, Bari, Laterza, 1988.

P. Diadori, *Senza parole. 100 gesti degli italiani*, Roma, Bonacci, 1990.

E. T. Hall, *The Hidden Dimension*, 1966 (trad. it., *La dimensione nascosta. Vicino e lontano: il significato delle distanze tra le persone*, Milano, Bompiani, 1968.

G. Leech, *A Communicative Grammar of English*, London, Longman, 1974.

D. Parisi e C. Castelfranchi, «Analisi semantica dei locativi spaziali», in *La sintassi*, Società Linguistica Italiana, Roma, Bulzoni, 1970, 327–66.

F. Poyatos, *New Perspectives in Nonverbal Communication*, Oxford, Pergamon Press, 1983.

G. Rohlfs, *Grammatica storica della lingua italiana e dei suoi dialetti*, Torino, Einaudi, 1966–1969.

F. Sabatini, *La comunicazione e gli usi della lingua*, Torino, Loescher, 1986.

L. Serianni, *Grammatica italiana*, Torino, UTET, 1989.

A. A. Sobrero (a cura di), *Introduzione all'italiano contemporaneo. Le strutture*, Roma-Bari, Laterza, 1993.

Note

1. In italiano si dice comunemente «il lampadario pende sopra il tavolo», ma in altri casi è possibile specificare la mancanza di contatto usando le espressioni *al di sopra di* e *al di sotto di*.
2. In Cardona (1988, pp. 26 sgg) si citano le lingue caucasiche e quelle del ceppo ungrofinnico come particolarmente ricche di casi spaziali: si tratterebbe secondo l'autore di un adattamento linguistico al particolare habitat montagnoso in cui si sono sviluppate le lingue caucasiche mentre «nel caso delle lingue ungro-finniche ormai si può pensare alla conservazione di un sistema adattato alle esigenze delle condizioni di vita dei popoli uralici poi scesi nelle pianure» (p. 33).
3. Cardona (1988: pp. 25 sgg) ricorda, fra le lingue ricche di categorie grammaticali che esprimono relazioni spaziali, il tunguso (otto casi spaziali che esprimono avvicinamento, coincidenza, allontanamento, attraversamento), lo hopi (sette casi spaziali che esprimono lo stato in luogo, la provenienza, la destinazione, la coincidenza in un punto o la coincidenza in un'area).
4. cfr. Berruto (1987).
5. Nel sardo, al contrario, si usa l'articolo determinativo *su/sa* che deriva dal dimostrativo latino *ipse/ipsa/ipsum*.
6. Anche l'articolo determinativo può avere funzione di dimostrativo: «Chiudi la porta!»; «Preso il rapitore della ragazza».
7. Le caratteristiche che contraddistinguono il linguaggio nonverbale degli italiani sono in effetti diametralmente opposte a quelle riscontrate nei malati di mente che, come osserva Argyle (1992²: p. 271) «presentano una comune tipologia di comunicazione nonverbale [. . .]: minore espressione facciale, specialmente meno sorrisi; meno sguardi; minore vicinanza; un minor numero di gesti diretti verso gli altri e un maggior numero di gesti diretti verso di sé».
8. Cardona (1988: pp. 34 sgg) cita il caso della lingua dei Mòcheni, una comunità montana del Trentino, che presenta un orientamento tridimensionale dello spazio, determinato dall'asse del fiume che scorre a fondo valle, da un asse perpendicolare e uno trasversale alla valle stessa.

The role of formal instruction: theoretical-empirical and pedagogical considerations

Alessandro Benati
University of Greenwich

The pendulum swings in educational practice

Over the last twenty years there has been considerable change in terms of Second Language Instruction. Much of this has been, without doubt, the shift from the explicit focus on language itself (i.e. grammar, phonology and vocabulary) to an emphasis (implicit focus) on the expression and comprehension of meaning through language. Behind this shift is the belief that learners can develop greater second language communicative abilities through the kind of instruction that is more similar to the 'naturalistic' environment (Krashen: 1982).

The audiolingual approach of the 1950s and 1960s, and more recently the 'communicative' approach which maintains the theory that learning a second or foreign language is just like learning a first language, both renounce explicit grammar-based instruction. These methods hold that acquired implicit knowledge and learned explicit knowledge, of the type taught in traditional language courses, are stored separately and that learned knowledge cannot be converted into acquired knowledge.

Traditional methods such as the grammar-translation approach and the cognitive code method, very popular in the 1960s and later in the 1970s, were very rule-based, orientated on the assumption that awareness of L2 rules precedes the use of these rules.

Recently, in the light of increased numbers of studies in second language acquisition on the role of formal instruction, there are again calls for a return to explicit methods.

The role of formal instruction: the effects on language proficiency and production accuracy

One of the main questions being asked in classroom research in the last twenty years has been whether instruction is beneficial and whether it facilitates acquisition. Formal instruction can be defined as the attempt to teach some specific feature of the L2 code, usually a grammatical feature, in one way or another.

There have been several studies that have examined the effects of formal instruction on second language acquisition. Of particular interest are the investigations as to whether formal instruction results in better L2 learning. This research is of four different kinds; in this section we will focus on one group of studies that has sought to determine whether learners who receive formal instruction achieve a higher level of L2 proficiency than those who do not.

Long argues (Long: 1983), on the basis of his review of eleven studies that examined the effect of formal instruction on the rate and success of L2 learning, that instruction does in fact make a difference. According to Long there is enough evidence to sustain the view that second language acquisition (henceforth SLA) makes a difference in terms of being beneficial for adults as well as for children, for intermediate as well as advanced students, regardless of the way it is measured and of whether it is acquired in an acquisition-rich or acquisition-poor environment. Long claimed in his review that these conclusions were very damaging to Krashen's position on formal instruction. In the model proposed by Krashen the input plays the pivotal role rather than grammar instruction. The key aspect of

SLA, in Krashen's theory, is an unconscious process which results from experience by using the language. This process does not benefit from any conscious learning, for example the teaching of grammatical rules. The role of the learning of rules in classroom instruction is to 'monitor' (Krashen: 1982).

In other words, instruction does not contribute directly to acquisition and should be limited to a few learnable rules. Instruction should focus, therefore, on providing a rich variety of comprehensible input and opportunities for learners to use language in spontaneous and meaningful interaction. The fact that learners can develop greater L2 communicative abilities through instruction that closely resembles the characteristics of a 'natural' environment, supports this view. Krashen also argued (1982; 1985) that such approaches can lead eventually to mastery of the target language in the same way that a child's L1 gradually matches that of the environment, provided there is enough exposure to the language.

There is some evidence to suggest that communicative language teaching does indeed lead to the development of a higher level of fluency and communicative confidence in the language learner in comparison with approaches based exclusively on form-focused instruction. One study by Lightbown (1987), where the programme was audiolingual, provides evidence that an exclusive emphasis on accuracy and drilling of particular grammatical forms does not ensure that the learners are capable of using these forms, and this kind of instruction does not help the development of fluency and communicative ability. There is some concern among researchers, however, that a higher level of accuracy or native-like language cannot be achieved by second language adult learners whose sole experience in the L2 is limited to 'natural' contexts.

The Canadian French immersion programme, which has been defined by Krashen as 'communicative *par excellence*', since the emphasis is exclusively on meaning through instruction rather than the form of the language itself, provides the evidence that communicative language teaching (CLT) does not lead to accuracy. Hammerly (1987) defines the 'immersion programme' a failure, linguistically speaking. The apparent inadequacy of CLT, demonstrated by certain researchers and educators, in developing higher levels of accuracy and linguistic performance, has revived the research and consequently the debate concerning the role of form-focused instruction in language learning. For example, at one end of the spectrum we have Krashen (see Ellis: 1994), who considers formal instruction fragile and peripheral, in the belief that conscious learning does not become acquired, whereas White, Spada, Ranta and Lightbown (1991) claim that direct instruction in second language classes has real effects, and maintain in their study that knowledge gained through direct instruction was not peripheral, but was integrated into their subjects' acquired system. These studies are based on the comparisons of the relative effects of formal instruction and exposure. Many learners, however, including some of those in the studies which Long reviewed, experienced both together. It is conceivable, therefore, that what works best is some form of combination of the two. There are some studies that have examined this possibility. Savignon (1972) suggests that a combination of formal and informal instruction aids the development of communicative language skills in foreign language learners.

Spada (1986, 1990), in two studies, one on the effects of formal instruction on language proficiency, and the other on production accuracy, commented that 'attention to both form and meaning works best for learners'.

This conclusion is also given support by another study (Montgomery and Eisenstein: 1985). They propose that a combination of form-orientated and meaning-orientated language teaching was more beneficial than form-orientated alone. These results support the claim that formal instruction helps learners to develop higher levels of linguistic knowledge and performance in a communicative context.

Second Language Pedagogy: should we teach grammar?

The studies we have considered thus far have looked at whether formal instruction results in acquisition and supports the claim that form-focused instruction and corrective feedback, provided within the context of a communicative programme, are more effective in promoting second language learning than a programme limited to an exclusive emphasis on accuracy or fluency.

Therefore, the question of whether we should teach grammar is answered positively by those researchers despite the negative view of some theorists like Krashen and Terrell (1983). Assuming that we should teach grammar in a communicative context, I will turn my attention to the way we should go about doing this. Specifically, I want to consider one approach which I will refer to as 'consciousness raising' (CR) in the attempt to describe some general characteristics of this approach in language teaching and to give some examples of a CR task.

There are certainly very important pedagogical reasons that can be advanced for grammar teaching as CR. It contributes to the acquisition of implicit knowledge and results in explicit knowledge as suggested by Ellis (1991) and Fotos (1993). Therefore the goal of CR is not limited to teaching explicit knowledge, but rather it contributes to the learner's abilities to communicate. CR is an important aid for the acquisition of the grammatical knowledge that learners need for communication.

How should we teach grammar?

Consciousness raising rejects the split between conscious learning and subconscious acquisition. It also contrasts, however, with traditional grammatical instruction in a number of important respects. The first of these is the greater attention paid to the form-function relationship. Learning grammar is not learning the roles untied from its use, learnt by heart; rather it is a reflection of linguistic rules and discourse. Secondly, it attempts to situate the grammatical structures and elements in question within a broader discoursal context. CR is an attempt to equip the learner with an understanding of a specific grammatical feature developing declarative rather than procedural knowledge of it (see Rutherford: 1987; and Sharwood-Smith: 1988).

The main characteristics of CR activities are:

(1) The isolation of a particular linguistic feature to be focused;

(2) Providing the learners with some data which is in a way an illustration of the target feature. Through this data, CR will eventually supply the learners with an explicit rule so that it explains the linguistic feature targeted;

(3) CR requires an effort from the learners to understand the features;

(4) Use of further data to be described and explained in case of learner misunderstanding;
and

(5) Learners might be required to articulate the rule in the attempt to explain the grammatical structure.

There is a clear distinction between practice and CR, as noted by Ellis (1991). He maintains that whereas practice is behavioural, CR is essentially concept-forming in orientation. The two types of grammar, however, are not exclusive. Even if practice is directed at the implicit learning of the grammar structure and no formal explanation is provided, learners construct some kind of explicit representation of the rule. The teachers, also, recognise the importance and use, in language teaching, a formal explanation of the structure.

Nevertheless, the distinction is real. CR can occur without practice, whereas the opposite is not always the case. There are ways of raising consciousness without necessarily incurring the techniques of the grammar-translation method.

Some possible routes for a consciousness-raising task

The purpose of this section is to give some examples of CR tasks based on certain requirements which should be kept in mind when we prepare and design these activities.

CR tasks can be deductive or inductive. In the case of the deductive task, the learner is provided with a rule and his/her task is to use this rule to complete certain activities. The inductive is based on supplying the learner with some data and then asking him/her to construct an explicit rule to explain the grammatical feature illustrated by the data. We do not yet know whether the CR approach is the more efficient way to promote learning. CR, however, should meet the following requirements:

– *personalisation*: activities with affective and cognitive value for the learners should be included, e.g. problem-solving tasks or games;

– *authenticity*: activities and tasks should be relevant and directly linked to the linguistic feature targeted;

– *visualisation*: charts, tables and diagrams should be used as aids to introduce difficult grammar rules;

and

– *activities of reinforcement*: tasks assigned to the learners should be in keeping with their capabilities.

Tables 1 and 2 provide examples of inductive tasks designed to raise awareness about the singular adjectival endings in Italian and their agreement with the noun, and the use of *c'è* and *dov'è*?. These tasks have been designed with a number of points in mind. Firstly, they focus on a source of difficulty for English-speaking learners, given that gender and agreement are two extremely important grammatical points where English speakers frequently make mistakes in Italian. Secondly, the data provided must be adequate to make the learners discover the rule. Thirdly, these tasks require minimal production on the part of the learners. Rather, the emphasis is placed on developing the idea of a particular linguistic feature and its role (see Tables 1 and 2). Finally, there is an opportunity for applying the rule to construct a personal statement in order to promote its storage as explicit knowledge. The task is restricted and there is not insistence on automatisation. Tasks of these kinds can be designed in different formats and for different grammar points.

In Table 3 there is a visual example of the use of prepositions, whilst Table 4 offers the present tense conjugation of a regular verb without using any technical terminology. Both of these examples have been derived and adapted from materials developed for the teaching of English in secondary schools.

Conclusion

In this contribution I have tried to argue the case for the role of formal instruction in language teaching, presenting some empirical evidence and considering some points of second language acquisition theory. An endeavour has also been made to support the consciousness-raising approach in grammar teaching. The need to provide formal instruction and explanation of grammatical features does not of itself represent anything new in teaching methods – teachers have always adopted this approach. What constitutes an alternative is the removal of the need to provide learners with repeated opportunities to practise. CR is an approach which is very much in accordance with new views about education as a process of discovery through problem-solving tasks. This approach to grammar teaching does not conflict with the methodology based on providing learners with opportunities for meaning-focused language use for communicative purposes. CR is not an alternative to communicative activities, but a supplement to them.

References

Ellis, R. (1990) *Instructed Second Language Acquisition*, Oxford, Basil Blackwell.

Ellis, R. (1991) 'Grammar Teaching. Practice or Consciousness Raising?', in R. Phillipson, E. Kellermann, L. Selinker, M. Sharwood-Smith and M. Swain (eds), *Foreign-Second Language Pedagogy Research: A Commemorative Volume for Claus Faerch*, Clevedon, Multilingual Matters.

Ellis, R. (ed.) (1994) *Implicit and Explicit Learning of Languages*, San Diego, Academic Press.

Fotos, S. (1993) 'Consciousness Raising and Noticing through Focus on Form: Grammar Task Performance versus Formal Instruction', *in Applied Linguistics*, 14:4.

Giunchi, P. (1990), *Grammatica esplicita e grammatica implicita*, Bologna, Zanichelli.

Hammerly, H. (1991) *Fluency and Accuracy: Towards a Balance in Language Teaching and Learning*, Clevedon, Multilingual Matters.

Krashen, S. (1982) *Principles and Practice in Second Language Acquisition*, Oxford, Pergamon.

Krashen, S. (1985) *The Input Hypothesis: Issues and Implications*, London, Pergamon.

Krashen, S. and Terrel, T. (1983) *The Natural Approach*, New York, Pergamon.

Lightbown, P. M. (1985) 'Great Expectations: Second Language Acquisition and Classroom Teaching', in *Applied Linguistics*, 6:2, 173–89.

Lightbown, P. M. (1987) 'Classroom language as input to second language acquisition', in Paff, C. (ed.), *First and Second Language Acquisition Processes*, Cambridge, Newbury House.

Lightbown, P. M. (1991), 'What have we here? Some observations on the role of instruction in second language acquisition', in Phillipson *et al* (eds), *op. cit*.

Lightbown, P. M. and Spada, N. (1990) 'Focus on form and corrective feedback in communicative language teaching', in *Studies in Second Language Acquisition*, 12: 429–48.

Littlewood, W. T. (1981) *Communicative Language Teaching: an Introduction*, Cambridge, Cambridge University Press.

Long, M. (1983) 'Does second language instruction make a difference? A review of research', in *TESOL Quarterly*, 17: 359–82.

Long, M. (1991) 'Focus on form: a design feature in language teaching methodology', in De Bot, K., Ginsberg, R. and Kramsch, C. (eds), *Foreign Language Research in Cross-Cultural Perspective*, Amsterdam, Benjamins.

Montgomery, C. and Eisenstein, M. (1985) 'Reality revisited: an experimental communicative course in ESL', in *TESOL Quarterly*, 19: 317–34.

Rutherford, W. (1987) *Second Language Grammar. Learning and Teaching*, London, Longman.

Rutherford, W. (1987) 'The Meaning of grammatical consciousness raising', in *World Englishes*, 6: 209–16.

Rutherford, W. and Sharwood-Smith, M. (eds) (1987) *Grammar and Second Language Teaching. A Book of Readings*, Rowley, Mass., Newbury House.

Savignon, S. (1972) *Communicative Competence. An Experiment in Foreign Language Teaching*, Philadelphia, Centre for Curriculum Development.

Savignon, S. (1983) *Communicative Competence: Theory and Classroom Practice*, Reading, Mass., Addison-Wesley.

Schmidt, R. (1991) 'The role of consciousness in Second Language Learning', in *Applied Linguistics*, 11: 129–58.

Schmidt, R. and Frota, S. (1986) 'Developing basic conversational ability in a second language. A case study of an adult learner of Portuguese', in Day, R., *Talking to learn. Conversation in Second Language Acquisition*, Rowley, Mass., Newbury House.

Spada, N. (1987) 'Relationship between instructional differences and learning outcomes: A process product study of communicative language teaching', in *Applied Linguistics*, 8: 2, 137–62.

Spada, N. (1990) 'Observing classroom behaviours and learning outcomes in different second language programs', in Richards, J. and Nunam, D. (eds), *Second language teacher education: Content and Process*, Cambridge, Cambridge University Press.

Spada, N. and Lightbown, P. M. (1990) 'Focus on Form and Corrective Feedback in Communicative Language Teaching', in *Studies in Second Language Acquisition*, 12.

Spada, N. and Lightbown, P. M. (1993) 'Instruction and the development of question in the classroom', in *Studies in Second Language Acquisition*, 15:2.

Spada, N. and Lightbown, P. M. (1993) *How Languages are learned*, Oxford, Handbooks for Language Teachers.

White, L., Spada, N., Lightbown, P. M. and Ranta, L. (1991) 'Input enhancement and syntactic accuracy in L2 acquisition', in *Applied Linguistics*, 12: 416–32.

Language Poster Sets

Common phrases for the communicative classroom

Available in French, German, Spanish, Italian, Russian and Portuguese

£4.50 per set of 10 cards

To order send a cheque to the address below made payable to ALL stating the quantity and language required

ALL, 150 Railway Terrace, Rugby CV21 3HN

Table 1 An Example of CR problem-solving task

(1) Here is some information about the names of these people and their nationality.

NOMI

Maria
Philippe
John
Marco
Diane
Karl
Kate
Ingrid

AGGETTIVI DI NAZIONALITÀ

italiano
francese
italiana
tedesco
tedesca
inglese

(2) Study these sentences about the nationality of these people. When is the adjective ending in o used, the one ending in a and in e?

(a) Maria è italiana
(b) Ingrid è tedesca
(c) Marco è italiano
(d) Karl è tedesco
(e) John è inglese
(f) Kate è inglese
(g) Diane è francese
(h) Philippe è francese

(3) Which of the following sentences are ungrammatical and why?
– Franca è italiano
– Mark è inglese
– Françoise è francese
– Alessandro è italiana
– Karl è tedesco
– Ingrid è tedesca

(4) Try to make the rule of adjectives with different endings.

AGGETTIVI:
1. ...., is the ending for masculine nouns
2. ...., is the ending for feminine nouns
3. ...., is a form of adjectives with only one form for masculine and feminine nouns.

(5) Now it's your turn to make up one sentence giving your nationality and ask your pair his/her nationality.

Table 2 An Example of CR problem-solving task.

(a) This is a dialogue between a passerby and a tourist in an Italian town. The tourist is trying to find some places.

T: Scusi, c'è un bar qui vicino?

P: Sí, c'è un bar qui in Via Verdi.

T: Grazie, e scusi mi può dire dov'è l'albergo Paradiso?

P: L'albergo Paradiso è in via Doninzetti.

T: Tante grazie, arrivederci.

P: Arrivederci.

(b) Study these sentences. When is c'è used and when is dov'è used?

(1) C'è un ristorante qui vicino?
(2) Dov'è la Farmacia Salvioni?
(3) c'è una edicola qui vicino?
(5) Dov'è la Trattoria da Gianni?

(c) Which of the following sentences are ungrammatical and why?

(a) Dove c'è il Teatro Comunale?
(b) è un tram qui vicino?
(c) Dov'è la fermata dell'autobus?
(d) c'è un parcheggio?

(d) Try to explain the use of c'è and dov'è?

(e) Make up two sentences asking for some places. Use c'è and dov'è?

Table 3. Visualisation of the prepositions.

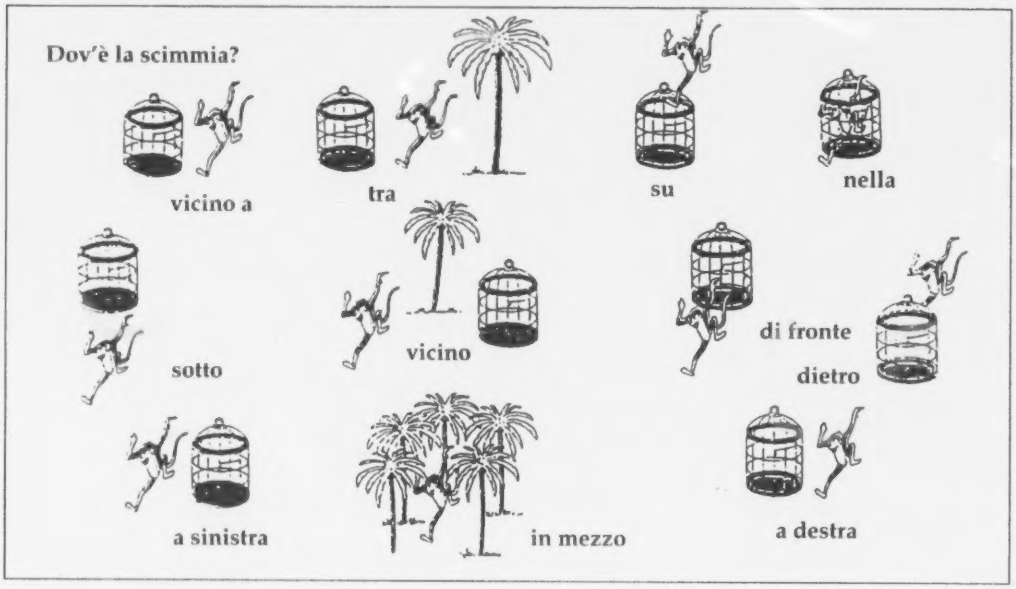
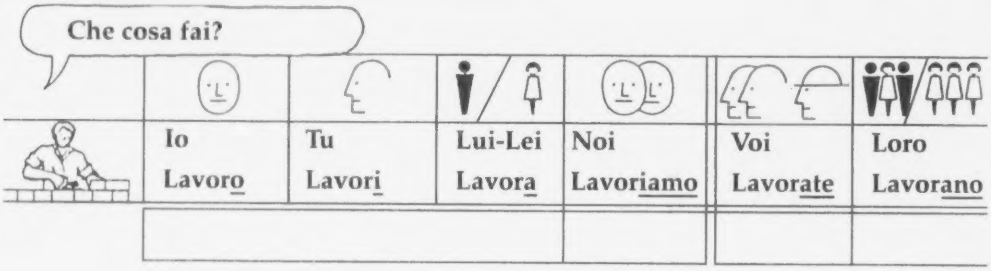

Dov'è la scimmia?
vicino a
tra
su
nella
sotto
vicino
di fronte
dietro
a sinistra
in mezzo
a destra

Table 4. Visualisation of the present tense.


Che cosa fai?

	Io Lavoro	Tu Lavori	Lui-Lei Lavora	Noi Lavoriamo	Voi Lavorate	Loro Lavorano

INSTITUTO ITALIANO DI CULTURA

Italian Language Courses

A number of afternoon, evening, intensive and weekend courses for beginners, intermediate and advanced learners are available from January 1996.

Details from:
Italian Language Services Limited
39 Belgrave Square, London SW1X 8NX
Tel: 0171 823 1887 Fax: 0171 396 0395
Office hours: Monday - Friday 2 - 5 pm
(Christmas holidays: 20 December - 2 January)

Reviews

Reviews editor
Carole Shepherd

Collins Italian Concise Dictionary. Catherine E. Love, *Glasgow, HarperCollins, 1993, xvii + 517 pp., £13.99, ISBN 0-00-470503-3.* **The Oxford Paperback Italian Dictionary, Italian–English, English–Italian**. Joyce Andrews, *Oxford, Oxford University Press, 1994, xiii + 475 pp., £4.99, ISBN 0-19-282-184-9.*

All shapes and sizes of Italian dictionary are now available. This cannot be a bad thing. It must be borne in mind, however, that the range and therefore usefulness of a bilingual dictionary will depend to a large extent on its bulk. So those studying a language seriously will need to have a decent-sized volume in order to find the help they need; they cannot reasonably expect as much of a smaller dictionary as of a larger one. Taking this into account, what can be said of these two recently published dictionaries?

The *Collins Concise* is somewhat less than half the size (and only half the price) of its in-house competitor, the *Collins-Sansoni*, which is still probably the best of the larger one-volume bilingual works available. To subject it to the full range of tests to which I subjected the *Collins-Sansoni* and other dictionaries for previous reviews would probably be inappropriate, since it could lead to unfair comparison. Instead, I have limited myself to looking at the following three aspects of this work: its coverage of a sample of 'important' individual items; its usefulness in doing a moderately difficult prose translation; and its inclusion (or otherwise) of a random sample of 'difficult' words and expressions, including neologisms, taken from the British and Italian press.

The ten individual items I sampled (*andare, brutto, esercizio, piano, salire; to get, to let, nice, people, who/whom*) are certainly no less well treated than one could expect from a dictionary of this size, and indeed in some cases show a range of examples of usage which rivals larger works. At the same time, there are several instances where just a single example of usage would have brought greater clarity (e.g. *to get* in the senses of *dare ai nervi a* and *toccare*) and a small number of points which could puzzle or mislead (e.g. *non va trascurato il fatto* to illustrate the use of *andare* as a synonym for *essere*; the use of *le quali* in an example illustrating the use of *whom* where only *che* and *cui* are actually given as equivalents of *whom*).

The ten words and expressions I looked up for the prose translation all seemed to me to represent things a student might reasonably want to find or check up on. Only in two cases did I not find appropriate help (*in sympathy* in the expression *to cry in sympathy;* and *I told him the whole story*).

My selection of 30 words and expressions from the press (15 examples from each language) yielded 16 inclusions (seven English, nine Italian) and 14 absences. Eight of these 14 absences, however, are not to be found in the *Collins-Sansoni* either. The other six absences are: *chappie, disaffected, multimedia, to rack up* (of monetary advances); *Aids* (Italian), *test* (Italian). Some of these terms are of course relatively recent and their absence can perhaps be explained by the fact that, though the format of this dictionary is new, its content dates back to 1985 and has remained unchanged since.

Nonetheless, in terms of what can be expected of a dictionary of this size, the *Collins Concise* is on the whole an impressive achievement. It contains a good deal of what Italianists at most levels would want to find and offers very good facilities for finding it with its large, clear typeface, clarity and simplicity in layout of entries and much useful grammatical and other information integrated into entries (noun genders, irregular noun plurals, verbs conjugated with *essere*, and phonetic transcription for headwords). An expanded version of this dictionary, the *Collins Italian Dictionary* (published 1995 at £19.99), which has just landed on my desk, seems to be a compromise in size between the *Concise* and the *Collins-Sansoni*. It looks to have interestingly improved layout features and will be the subject of a future review.

With its small format, *The Oxford Paperback Italian Dictionary* works out at less than half the size of the *Collins Concise*, and therefore suffers by comparison. It has little space for examples of usage, mainly going in for straight lexical equivalents. While this does not mean that it is not useful for consultation on a simple level, I cannot agree with its claim to provide 'a comprehensive treatment of the most useful words and expressions in circulation today in the English and Italian languages', since it is a treatment that rarely illustrates usage and contains only six of the 30 words from the press sample mentioned above. Surprising absences from the 30, even for a dictionary of this small size, include *road block, safety belt, cantautore, impennata, schiarita* and *scudetto*. It scores better on the prose translation test, with six inclusions out of ten, but gives no help in Italian on *he got cross*.

It is often said that a work like this, if nothing else, is good for quick reference. But it does not always work like that. Looking through the entry under *to get*, for example, we find to *get s.o. to do* translated as *far fare* with no accompanying explanation or illustration. It would clearly be impossible for the user, who did not already know how that construction worked, to make any sense of such information. In this case 'quick reference' means no reference at all and it is by no means the only such instance to be found in this volume.

Like the *Collins Concise*, the *Oxford Paperback* reprints an older work, in this case dating back to 1989. It may also originally have been conceived for Italian learners of English, since pronunciations are given for English headwords but not Italian ones. On the other hand, it does have a useful guide to stress for each Italian headword. What we have overall, therefore, is a dictionary which will be useful (and good value) for certain limited purposes, but which cannot be recommended to serious students of Italian.

HOWARD MOSS
University of Wales Swansea

Oxford-Duden Pictorial Italian and English Dictionary, *Oxford, Oxford University Press, 1995, £12.99, ISBN 0-19-864517-1 (also available in hardback).*

The *Oxford-Duden Pictorial Italian and English Dictionary* is a new addition to the Oxford-Duden Pictorial range and was produced 'with the assistance of numerous Italian and British companies, institutions and technical experts'. It identifies over 28,000 numbered objects, ranging from the familiar to the highly specialised and gives their names in both languages. The vocabulary is listed under the following major headings: The Atom, the Universe and the Earth; Man and his Social Environment; Nature as environment, agriculture and forestry; Trades, crafts and industry; Printing Industry; Transport, communications and information technology; Office, Bank and Stock Exchange; Community; Recreation, games and sport; Entertainment, culture and art; Animals and plants.

Each double page contains a single illustration or two illustrations with numbered items which are then related to words in Italian and English. Detailed alphabetical indexes give relevant page references and allow the dictionary to be used as an Italian–English or English–Italian dictionary.

As I have a number of students who enjoy learning vocabulary by topic area, I was interested in looking at the dictionary more closely. I found that the main problem for serious students of Italian would be that single lexical equivalents are given, and that there are very few examples or explanations of other uses of the words. Thus it would be possible for a serious student of Italian to misinterpret certain information given.

By way of example, I looked up the word

la pasticceria. In the Italian–English index the references 97 17–47, 67–70, and 265 1–26 were given. I turned to illustration 97 and attempted to view the page through the eyes of a serious student of Italian. The word *la pasticceria* appeared three times with illustration 97. At the beginning, without the definite article: 1–54 *'la panetteria* (negozio di pane *m* e pasticceria) – baker's shop.' Then again without the definite article, before 17–57 *'pasticceria* – cakes (confectionery).' Finally, with the definite article, 67–70 *'la pasticceria* – confectionery unit.' On the same double-page spread there were other examples of definitions which could prove difficult for the serious student: *'la commessa* (*la fornaia*) – shop assistant (Am. salesgirl, saleslady).' A good student may well be forgiven for assuming that *la fornaia* is synonymous with *la commessa*, which could lead to problems in another context. On the same page, the proof-readers have obviously missed the English *ol-au-ent* [*sic*] for the Italian *il vol-au-vent*. Illustration 265, 1–31 gives us more details of my chosen word *'il caffè con pasticceria*; sim. *il bar, la sala da tè* (m), *la gelateria* – café, serving cakes and pastries; sim. espresso bar, tea room, ice cream parlour (Am. parlor).' On the same page the definition *'il giornale* (*il quotidiano*) – newspaper' gives no indication to the reader that *quotidiano* is in fact a daily newspaper.

I then looked up the word *tappezziere*, which is given in the dictionary as being a 'paperhanger'. I could find no reference to an upholsterer. On the same page I noticed the word I know as 'skirting board', *il battiscopa*, defined only as 'picture rail'.

The *Oxford-Duden Pictorial Italian and English Dictionary* will appeal to many students of Italian because of the illustrations and the consequent visual clues to vocabulary. Without clear guidance on its correct use, however, it could be difficult for the autonomous learner to make immediate use of the lists of words in other contexts.

CAROLE SHEPHERD
St Mary's Comprehensive School
Newcastle-upon-Tyne

BBC Travel Pack: Italian. *London, BBC Books, 1995, £8.99 (inc. VAT), ISBN 0-563-39995-3.*

The flow of Italian materials from BBC Books continues apace! Readers of *Tuttitalia* will have noticed, from reviews in recent issues of this journal, just how many high-quality items have emerged from the BBC production line. Some of these products have been updated editions of old favourites, others have been brand new materials, and others again have displayed the attractive aggregation of previously discrete items.

The *BBC Italian Travel Pack* falls into this last category, and brings together the *BBC Italian Phrase Book* (ISBN 0-563-39994-5), compiled by Carol Stanley and Philippa Goodrich, and first published in 1991, and the 60-minute *BBC Italian Phrase Cassette* (ISBN 0-563-40006-4 PTT500), which was first copyrighted in 1990, with Carol Stanley and Philippa Goodrich as scriptwriters, and Denise De Rôme and Enrico Verdecchia as the presenters. These two items are now brought together as part of the BBC's 1995 re-launch, with 'eye-catching new jackets', of their *Phrase Book/Travel Pack* series, backed up by a major advertising campaign which highlights the following features: 'The books are arranged by topic, with key words and phrases, a 5000-word mini-dictionary and useful background information about the country. Each cassette enables listeners to learn the correct pronunciation from native speakers and to practise at their own pace. The complete survival kit for the holidaymaker or business traveller, *BBC Phrase Books* add up to a bestselling package in any language!'.

The intended market pitch and the scope of the materials are thus firmly declared, and perhaps, in view of these, it would be prudent for the intended end-users to take note of the 'How to use this book' preface in the *Phrase Book*: 'Communicating in a foreign language doesn't have to be difficult – you can convey a lot with just a few words (plus a few gestures and a bit of mime). Just remember: keep it simple.' That is precisely what this little book (little in dimensions, but it has 288 pages!) does – it keeps things simple. It has no pretensions about aiming at the previously educated learner/speaker of Italian, so each section features: useful tips and information; a

169

selection of words to be seen on signs or in print; phrases one is likely to need to say; and things that people may say to you.

I promise not to say anything about written accents, but there are some printing errors which should have been picked up for this re-launched text. Among these are (and I mention just a few at random): *infirmiere/infirmiera* should of course read *infermiere/infermiera; nella Scozia* should be *in Scozia*, and *in Galles* should be *nel Galles; CE = EC* should have been updated to *UE = EU; il quattrocento = il Quattrocento; tree* [*sic*] *quarti d'ora = tre quarti d'ora; puncuale* [*sic*] = *puntuale; Cecoslovachia, cecoslovaco, cecoslovaca = Cecoslovacchia, cecoslovacco, cecoslovacca* and should in any case have been updated to Czech and Slovak respectively, with a similar updating needed for Yugoslavia; *a normi di legge = a norma di legge;* and *è stato un incidente* should in context be *c'è stato un incidente*. I think the point is made: an opportunity appears to have been missed to bring this little text up to the quality level evinced in other recent BBC productions. The audio-cassette is, by contrast, of the usual very high BBC standard. It allows the user to practise at his/her own pace – at home, in the car or on a personal stereo. It will be reassuring for the end-user to be encouraged by the declaration that 'Italian isn't a difficult language to pronounce, and the more you practise saying things out loud, the easier you'll find it becomes.'

ANDREW WILKIN
University of Strathclyde

Italian Verb Handbook. Carole Shepherd, *Oxford, Berlitz Publishing Company Ltd, 1994, vii + 312 pp., £4.95, ISBN 2-8315-1364-2.*

This *Italian Verb Handbook* begins with a brief introduction on how to use it, which is essential in order to gain its full benefits. This is then followed by four sections. Section A deals with the Italian verb system, beginning with a simple introduction to what verbs are and what they do, etc., thus making it suitable for linguists and non-linguists alike, though perhaps too advanced for absolute beginners. Each tense and mood is then explained and conjugated fully in the three main verb groups. This section concentrates on the use of verbs in the Italian language, though translations are given throughout these explanations and sample sentences.

Section B is the largest and is entitled 'Model Verbs'. Around 100 verbs are listed and conjugated in the main tenses and moods, a double page being used for each. At the bottom of each page special characteristics are noted, for example, for *mangiare*, 'verbs ending in *–ciare/–giare* drop *i* before another *i* or an *e*'. Sample sentences are given in Italian and in English too. Also given is a small list of similar verbs following the same pattern as the main verb on that page. This I found particularly relevant for students wishing to expand their grammar and vocabulary. Once again translations are given.

The three main verb groups are conjugated across all the tenses and moods, while the remainder of the verbs in this section are only conjugated in all six persons when the verb is irregular in that particular tense (usually present or past definite). Otherwise the first person singular is used as an example, thus avoiding long lists of unnecessary information, and keeping the page clear of complicated lists.

Section C is literally one page long and is the subject index relevant to Section A, listing all the tenses, moods and grammar covered in that section.

The final section, Section D, is a verb index of the 2500 verbs used in the book, with relevant page references and additional information, for example, whether it is a transitive, intransitive or reflexive verb.

This is a well-planned modern book and covers more or less every tense and mood a student of Italian may ever need. It is a very straightforward and uncomplicated book, yet comprehensive and practical. While it may be a little daunting for absolute beginners, it is excellent for GCSE, A Level and beyond. It could be used in a business or academic situation, in a formal lesson or private study. I would have no hesitation in recommending this to my students, especially as it is so competitively priced.

STEFANIA NUTTALL
Macclesfield College of Further Education

170

Italian False Friends. R. Ferguson, *Toronto, University of Toronto Press, 1995, xiii + 123 pp., £15.00, ISBN 0-8020-6948-7 (distributed in the UK by International Book Distributors Ltd).*

In his preface to *Italian False Friends*, Ronnie Ferguson states that his intention was 'to provide clear, readable guidance backed by helpful examples with accompanying translations' through the curious, interesting, challenging, infuriating maze of deceptive cognates in Italian and English.

I would say that he has fulfilled his aims admirably: *Italian False Friends* is an excellent book, which all Italianists will find useful.

Do not be put off by the format: although it appears as an alphabetical list of words, you will soon find how difficult it is to stop reading on from one entry to the next. The alphabetical listing has two major advantages: it considers the cognates from the starting point of Italian, rather than English, and it makes the book extremely easy to consult. The addition of comprehensive cross-referencing, up-to-date and relevant examples and extremely interesting cultural notes, which range from survival information to literature, cinema, institutions, society and even history of the language, mean that it will be virtually impossible to put the book down, once you have started looking through it! The additional cultural notes and the Italian-based approach set this work apart from previous publications dealing with the same topic.

On the negative side, I could find very few flaws: a few misprints and a few puzzling statements. For example, on page 15, *bravery* is given as a possible translation of *bravura*; on page 28, *tappeto* is rendered with *carpet*, rather than *rug*; on page 53, *fluente* is considered acceptable as *fluent*; on page 55, compulsory schooling is said to be from 6 to 15, rather than 14; finally, on page 119, the pass mark in the *maturità* exam is given as 31, while it is in fact 36. My only other reservation is the rather low-budget appearance of the book, but the affordable price should make up for that.

An excellent and thoroughly enjoyable book. All Italianists, whether students or teachers, will find it the most difficult dictionary to put down!

CLELIA BOSCOLO
University of Birmingham

La Gioventú. Carole Shepherd and Simonetta Manfredi, *Victoria, Australia, CIS Educational, 1993, v + 50 pp., £6.95, ISBN 1-86391-1103. Cassette: £9.95 + VAT. (Distributed in the UK by European Schoolbooks Ltd).*

La Gioventú is part of the series of books *Collana – Attualità Italiana* designed specifically for students continuing their Italian studies to an advanced level. It is full of up-to-the-minute articles, discussion topics and realia which are of particular interest to young people. All instructions are given in Italian and there is a glossary after each article and a main glossary at the end of the book.

There are six main topics: Young people and Adults; Love; Free time; Problems; The Past; and The Future. Chapter 5, *'Passato'*, includes an article about the student movement of 1968, and small excerpts of Italian literature by Domenico Giordano, Italo Calvino and Lorenzo de' Medici. Every article is followed by a comprehension exercise, discussion topics, grammar and other exercises. The accompanying tape includes conversations, radio broadcasts and music which extend the topics covered. A transcript of the tape is included at the end of the book.

This is a very well set out book and could be used as a resource for a variety of activities. *La Gioventú* would be a good basis for topic work, or it could be an extra resource of authentic material for reading, grammar work, listening or discussion. It is a very welcome source of material for teachers of more advanced classes.

PAM GREGG
New College, Durham

Grammar: A Student's Guide. J. R. Hurford, *Cambridge, Cambridge University Press, 1994, reprinted 1995, xiii + 271 pp., £9.95 pbk, ISBN 0-521-45627-4 (also available in hardback, £30.00, ISBN 0-521-45409-3).*

No, this is not a new guide to Italian

grammar which has found its way quietly into the market-place: this a major introductory guide to grammar in general which is 'clearly written and easy to use' and which 'will be an essential source of information for students of language and linguistics'. Indeed it will be! This volume, which is 'designed for the student with little or no previous knowledge of grammar', will find a warm welcome among students and teachers of foreign languages, not only because it 'offers explanations, examples and exercises, not brief, cut-and-dried definitions', but also because the foreign languages we teach and learn are perforce directly correlated in their acquisition and practice to the learner's native tongue.

This text, with its 'clear, accessible, user-friendly style and format', plugs the gap – so evident in the early stages of foreign language learning (be that at secondary or tertiary level) – of learner lack of awareness of the structures of English, and – not by any means least (in this age of non-formal teaching of English) – of the terminology of grammar. Thankfully, and very helpfully, this volume 'provides explanations of basic terms and vocabulary crucial for an understanding of the structure and function of language'.

Precisely because *Grammar: A Student's Guide* is directed at all students of language – not just the English language – Professor Hurford can legitimately claim, in his Introduction, that this book is intended to be useful to:

* College (and perhaps high school) students of languages who find clear statements about grammar helpful to their language-learning efforts;

* Students of English making systematic studies of texts and language in use;

* English and foreign-language teachers;

* Beginning students of linguistics.

Within the body of the text we find quite a number of cross-references to Italian (more than there are to Russian or Spanish, but fewer than there are to either French or German!). Topics which attract contrastive comment for Italian are Agreement; the Auxiliary Verb; Demonstrative Adjectives (but please note, on page 61, that *questa* means only *this*, not *this/that*); Dialect (and one is curious to know the potential identity, on pages 65–66, of 'a patois spoken in a village high in the Alps which it is hard to identify as either Italian or French, being something between the French spoken in Lyon and the Italian spoken in Turin'); Direct Object (although I can find no cross-reference to Italian on the page suggested by the index); Gender (where there is substantial cross-reference to Italian – but, sadly, not all of it accurate – *il uomo* [*sic*] screams at us on page 79!); the Imperative; Impersonal Sentences (where, not entirely jocularly, one could observe that the example *To dislike London is to dislike life* is factually unfounded!); the Infinitive (where we are advised that 'Italian infinitives, for example, all end in *–are, –ire or –ere*'; Professor Hurford clearly has not progressed to verbs in *–rre*, but I can recommend an excellent Italian Verbs book to him!); the Negative (where a whole string of accents is missing from the Italian cross-references, witness especially *Non e ne nero ne grigio* for *Non è né nero né grigio*); Ordinal Numerals (where Professor Hurford records his own creation *settesimo* on page 148; of course it should be *settimo*); Person (where the Italian courtesy pronouns *Lei* and *Loro* are recorded on page 167 with lower case initial letters); Possessive forms (where we find *mama* on page 184 for *mamma*); Pronoun forms; Sentences (but note the missing accent on *E venuta* [*sic*] on page 223); and Words.

In short, a thoroughly solid volume marred – for Italianists – by weaknesses and errors in the cross-references to Italian.

ANDREW WILKIN
University of Strathclyde

Come leggere. L. Oriolo, D. Aust and M. Galasso, *Perugia, Edizioni Guerra, 1995, 144 pp., £11.50, ISBN 887715-151-X (distributed in the UK by European Schoolbooks Ltd).*

Come leggere is the first of a series of books aimed at students of Italian at Intermediate or Advanced level. No specific age range is given, but the book would seem to be appropriate for post-GCSE candidates in schools and colleges. Although the main aim of the book is to develop the student's reading skills, activities cover a wide range of topics (e.g. free time, work, the environment, holidays, food and drink, school, health), and also lend themselves to practice with the skills of writing, listening and speaking. Teachers are offered a variety of exercises at varying degrees of difficulty.

The index lists nineteen Units ranging from 'Gli Italiani e la TV' to 'Non abbandoniamoli'. Each of these nineteen Units is based on an article in Italian. It is left to the teacher to decide which texts to use and when, as they do not have to be used in sequence.

Most Units are divided into the following sections: *Prelettura*, which contains exercises designed to stimulate the students' interest in the passage; *Lettura*, which includes the actual text itself and related comprehension activities; *Lessico*, which draws the students' attention to new expressions used within the text; *Il dubbio*, which contains exercises based on common errors, particularly in grammatical structures; *Strutture*, which offers the student the chance to consolidate grammatical structures found within the text; *Postlettura*, which often takes the form of a role play or discussion in order to allow wider discussion of the subject; *Scrittura*, which includes a number of different writing activities to sum up the points learned in the Unit; and *Attività supplementari*, which give further practice in either the topic or the grammatical structures.

The book is in black and white, but there is an effective use of visual material. The page layout is clear and not too cluttered, although some exercises do require you to look back at a previous page.

Come leggere is user-friendly and provides an integral teacher's guide and key to the grammatical exercises. It offers teachers valuable professional advice on how to develop the student's reading and dictionary skills, use of the target language, and knowledge of structures as well as useful words and expressions.

The book is written entirely in Italian. This builds upon the requirements of the National Curriculum and most Examination Boards and Universities, as well as the needs of the majority of students.

Come leggere would be a useful resource for any teacher of Italian searching for new ways in which to present imaginative activities which are based on reading material. The authors are to be congratulated for their well-considered contribution to the ever-increasing number of teachers of Italian.

CAROLE SHEPHERD
St Mary's Comprehensive School
Newcastle-upon-Tyne

Legal and Commercial Italian. Corso di italiano giuridico e commerciale. Simonetta Manfredi and Leonardo Oriolo, *Victoria, Australia, CIS Publishers, 1993, x + 166 pp., £29.95, ISBN 1-86391-106-5 (distributed in the UK by European Schoolbooks Ltd).*

Compared to previous courses of this kind, *Legal and Commercial Italian* has several advantages. Firstly, it is current and up-to-date (at least for the moment) as far as the 'technical' information is concerned, and secondly, it looks extremely professional.

Other similar courses in the past had a tendency to be too general and did not concentrate enough on 'real' legal language, afraid perhaps to frighten the prospective learner with a register which is uncomfortable even for a large number of native speakers.

Legal and Commercial Italian is excellent proof that it is perfectly possible to teach a language *ab initio* using a very high register and a complex linguistic area.

The course deals with three basic topics: Property Law, Contract Law and Company Law. Theory and practice are given an equal share: the former provides the appropriate means for the comprehension of concepts and technical vocabulary, the latter consists of practical tasks based on authentic documents, such as notarial deeds, contracts, minutes and formal letters, from which the main language forms and functions are selected.

The activities, designed to practise the various lexical or grammatical notions introduced, are always relevant and challenging without being demoralising.

The essentially communicative approach of this course is skilfully combined with grammar charts and vocabulary lists, which will both help learners and encourage them to serious, methodical study.

The overall professionality of *Legal and Commercial Italian* is a credit to the authors, both competent language teachers, and obviously extremely knowledgeable about Italian and English law.

CLELIA BOSCOLO
University of Birmingham

The Babel Guide to Italian Fiction in Translation. Ray Keenoy, Fiorenza Conte and Others, *London, Boulevard Books, 1995, 183 pp., £7.95, ISBN 1-899460-00-4.*

This is the first in a new series of books which aim to inform prospective readers of what is available in foreign fiction in translation.

The first part of this *Guide* (pp. 11–141) consists of short reviews (from seven contributors) of some 130 works by 69 Italian authors, concentrating on 'books that are currently in print' (p. 150). Most of the second part (pp. 145–83) is a database of 'all the contemporary [. . .] fiction [the compilers] could trace'. In the first part, almost every review is followed by a quotation from the work in question, to give readers a taste of the writing.

Who will be interested in such a book? Lovers of things Italian unable to read the original texts and those, such as myself, wishing to teach some European literature in translation. For us all, this *Guide* seems an excellent idea: a welcome short-cut to haphazard searches in catalogues and foreign bookshops. Many of the reviews, considering the little space they have, give helpful information: story-line, historical background and stylistic characteristics. So the *Guide* goes some way towards making our choice easier.

Only some way, however, for it contains inconsistencies. For instance, Umberto Eco is duly mentioned in the database with six works listed, including *The Name of the Rose* and *Foucault's Pendulum*; however, these (key works, surely!) are not included in the reviews – which would suggest that Eco's two most famous novels are out of print. This is not so.

Conversely, Svevo's book *Confessions of Zeno* is reviewed, whereas the database indicates (rightly) that it is out of print. Again, this is inconsistent with the statement on p. 150.

There are gaps, too. For instance, the database only lists, for Manzoni's *The Betrothed*, Penman's translation (1983, in print), omitting Colquhoun's (1951, no longer in print but available from some libraries).

And why omit from the reviews *Our Ancestors* for Calvino, or *Family Sayings* for Ginzburg? Personal choices? The authors' are as valid as mine – but personal choices, while appropriate for an anthology, are not so for a *Guide*. If it is to be serious, it has to be comprehensive. Some of the space needed for this could be gained by omitting the illustrations, which add little to the book, and even the quotations: one can hardly give 'a taste' of a work in a few lines – and in translation! And if, in the end, the book has to be bigger, it is worth paying more for an exhaustive reference work.

It would also be useful to indicate – or suggest – the respective merits of different translations (Penman's closer than Colquhoun's to the original *I Promessi Sposi?*). And it would have been most useful to me last term to know *not* to choose the Dedalus translation of Verga's *House by the Medlar Tree* for my students, because it is full of typographical errors!

'A brilliant idea' proclaims the front cover. Yes . . . but still in need of some 'fine tuning'.

ANNETTE BARKER
New England College
Arundel

All'uscita. Luigi Pirandello, with introduction and facing translation by Emanuela Cervato and Doug Thompson, *Market Harborough, University Texts (in association with Hull Italian Texts), 1995, viii + 66 pp., price not stated, ISBN 1-899293-00-0.*

The translator-editors of this slim volume admit to 'self-indulgent pleasure in translating and writing about this particular play'. In their view, *All'uscita* is 'worth preserving and handing on, and it is for this reason that we have presented it in this dual-language format, making it accessible to [. . .] Italianists and their students, [and] also to others, not least to amateur and professional theatre groups.'

All'uscita is a little-known one-act play of the First World War period (it was first published in 1916 in the literary journal *Nuova Antologia*). The significance of the timing of its appearance has little to do with world events, but much to do with Pirandello's shift, from being essentially a poet and prose-writer, to becoming one of the principal figures of twentieth-century theatre. Already *in germe* are to be seen some of the elements which will become hallmarks of Pirandello's theatrical production: little in the way of physical movement; plot development through conversation; reflections on life; and the demarcation between reality and appearances. The product of this, as the editors observe, is that: '(as we find notoriously in the later *Sei personaggi in cerca d'autore*) one lives most of one's life feeling misunderstood, judged unfairly, labelled in the most inappropriate ways.'

Unlike most of his early plays, we learn that *All'uscita* 'seems not to have its origins in one of his earlier short stories.' For its *trama*, suffice it to note with the editors that: 'It centres on the reminiscences of their time in life by two ghosts, only very recently dead, who are eventually joined by the ghost of the wife of one of them, the Fat Man, newly murdered by her lover – as her husband had just predicted': a 'little gem' as the editors describe it.

This slim volume is also a 'little gem': with an Introduction extending to some 19 pages, the dual-language text occupies just 44 pages (and it is not vacuous to note the perfect use of graphic accents in the Italian text). The service done by making this play available in Italian/English may of itself lead to a minor renaissance in the staging of one-act plays, not least in University Italian Departments. It deserves a hearty reception.

ANDREW WILKIN
University of Strathclyde

Leonardo Sciascia. Joseph Farrell, *Edinburgh, Edinburgh University Press ('Writers of Italy'), 1995, ix + 181 pp., £40.00 hardback, ISBN 0-7486-0620-3.*

Rarely does one have the opportunity and privilege to 'live' the gestation of a scholarly text at one remove. Such was the fortune of the undersigned, who witnessed the many public, university and conference papers which signalled the progressive evolution of this text. And that is without counting the radio broadcasts, reviews, and published articles which bear testimony to the long-standing scholarly – and, yes, creative-artistic – concern with and interest in the life and works of Leonardo Sciascia, which Joe Farrell has consistently and cogently displayed. To have had access to a pre-publication copy of the text added further pleasure to the privilege.

This major critical study on Sciascia is the first to have appeared in English since the writer's death in 1989. It appears in the authoritative Edinburgh University Press 'Writers of Italy' series, volumes which are written by specialists, but are declaredly 'aimed at the general reader as well as the student'. To facilitate that end, all passages in Italian are followed by English translations.

It is one of those inexplicable oddities that a writer so forceful and wide-ranging in his compass should have remained largely unknown and unsuccesful in the English-speaking literary world (and that, one might observe, despite the fact that a goodly proportion of his works are available in paperback translation). Does one approach Sciascia as novelist (principally of detective fiction and historically-founded works), staunch opponent of the Mafia, essayist, political commentator, journalist, literary critic, Sicilian, as a man of tradition or of innovation? In this masterly study – written in a style which evinces his lengthy novitiate in both the scholarly and journalistic registers – Joe Farrell confronts Sciascia (whom he had the opportunity to meet on various occasions in his native island – the author was notoriously not one to travel far from home) from all of these angles 'to show how the historical and cultural complexities of Sicily shaped his wider vision of life'.

The volume is divided into seven chapters, which interweave chronological progression with artistic evolution, thematic prominence with the development of political thought. The reader is carried along with the flow of the text, and is both informed and guided page-by-page as this assessment of a complex figure unfolds. The pleasure lies in the scholarship and the reading thereof, and not least in Farrell's rich command and deployment of the English language (the occasional technical-philosophical term may even send the reader scuttling for a substantial English dictionary!).

The seven chapters are as follows: (1) Civic Humanism and the Body Politic; (2) De Rebus Siculis; (3) The Detective Story; (4) History and the Historical Novel; (5) Inquisitions and Inquisitors; (6) Candour and *Candido*; and (7) The Last Works – Sciascia's Myths. A full Bibliography of Sciascia's works (to which are added full reference to available translations in English, as well as anthologies of critical writings and critical monographs, and other articles and chapters on Sciascia), is followed by a detailed index of names and topics. With a price-tag of £40 this volume is costly in cash terms, but invaluable in scholarly terms. It will find an essential place on all library shelves, and will be eagerly sought by specialist Italianists across the educational spectrum. This study is to be marked out as an essential acquisition, and has every right to be so.

ANDREW WILKIN
University of Strathclyde

The Italianist, no. 14, 1994, editor Zygmunt G. Barański, together with a **Supplement, 'Culture and Society in Southern Italy: past and present'**, edited by Anna Cento Bull and Adalgisa Giorgio, *1994, £10.00, 320 + 142 pp., ISSN 0261-4340.*

The Department of Italian Studies of the University of Reading has for many years been identified as one of the pivotal centres of Italian Studies in the UK. That it has not merely sustained but actively developed the annual journal *The Italianist* over fourteen issues, is a clear token of the scholarly esteem in which its Editor and Advisory Board are held. In a discipline where there has been a burgeoning market-place in scholarly journals in the past twenty years or so, there has inevitably been some jockeying to carve out niches. *The Italianist* was never conceived to be in direct competition with the highly academic *Italian Studies*, nor with the professional niche occupied by *Tuttitalia*, but rather to encourage younger scholars and researchers in their aspiration to launch their publishing careers and to be prepared to 'break new ground', particularly in the treatment of modern and/or lesser-known authors.

Issue number 14 of *The Italianist* maintains its appeal across a wide topic-range, and it is proper that *Tuttitalia* should record for the wider spectrum of Italianists at all levels and in all sectors the contents of this edition. The fourteen contributions – from scholars operating in a diversity of institutions – in this substantial volume are as follows:

Lauro Martines (University of California, Los Angeles): 'Love and hate in Renaissance patronage: Italy';
Barbara Garvin (University College, London): 'Belli e il mondo alla rovescia';
Sharon Wood (University of Strathclyde): 'Gender and autobiography: The double vision of Sibilla Aleramo';
Giuliana Adamo (University of Reading): '«E lasciatemi divertire»: Palazzeschi e la sua poesia giovanile';
Cristina Della Coletta (University of Virginia): 'Historical reconfigurations and the ideology of desire: Giuseppe Tomasi di Lampedusa's *Il Gattopardo*';
Rossella Riccobono (University of Edinburgh): 'Lettura *in limine* di *La canna che dispiuma* e di *Fuscello teso dal muro* di Eugenio Montale';
Philip Cooke (University of Strathclyde): 'Fenoglio's binoculars, Johnny's eyes';
Guido Bonsaver (University of Kent): 'Il Calvino «semiotico»: dalla crisi del romanzo naturalistico all'opera come macrotesto';
Donald McGrady (University of Virginia): 'Textual revisions in Eco's *Il nome della rosa*';
Ursula Fanning (University College, Dublin): 'Mother in the text, mothering the text: Francesca Sanvitale and Fabrizia Ramondino';

Luciano Cheles (University of Lancaster): 'Piero della Francesca in nineteenth-century Britain';
John Dickie (University College, London): '*La macchina da scrivere*: The Victor Emmanuel Monument in Rome and Italian nationalism';
Mary P. Wood (University of London, Birkbeck College): 'Simple stories: Adapting Sciascia for the screen';
and the Writer's Desktop feature:
Éanna ó Ceallacháin (University of Glasgow): '«L'origine della parola»: An interview with Piero Bigongiari'.

Published with *The Italianist*, number 14, is a thematic Supplement (part-financed by the Association for Language Learning), on 'Culture and Society in Southern Italy: past and present'. For this, the Supplement Editors (Anna Cento Bull and Adalgisa Giorgio) have brought together a set of papers first presented at a day conference – under the same title – held at the University of Bath in May 1994, with additional contributions which flowed from that day's deliberations. It is of substantial credit to the Supplement Editors, as well as to Editorial Board of *The Italianist*, that this additional thematic volume has been produced and brought to the world of Italian Studies so swiftly. The dedicatory wish says much for the spirit in which the volume was conceived: «Dedichiamo questo libro a coloro che si sforzano di capire il Sud con 'simpatia'». The featured essays are as follows:

Anna Cento Bull (University of Bath): 'Introduction: The South: Society and cultural representations';
Fabrizia Ramondino (novelist): 'Letteratura napoletana e letteratura nazionale';
Adalgisa Giorgio (University of Bath): 'Conversazione con Fabrizia Ramondino, 8 maggio 1994';
Adalgisa Giorgio (University of Bath): 'Narrativa napoletana e napoletanità';
Adalgisa Giorgio (University of Bath): 'Bibliografia della letteratura napoletana';
Paolo Varvaro (University of Naples): 'Napoli: il passato come guida possibile per il futuro?';
Percy Allum (University of Reading): 'Alcune osservazioni sulla politica napoletana del dopoguerra';
Ernest Hampson (University of Bath): '*Il Gattopardo* reconsidered';
Mary Wood (University of London, Birkbeck College): 'Images from the Southern front: The Mezzogiorno in the cinema of Francesco Rosi'; and
John Dickie (University College, London): 'The South as Other: From Liberal Italy to the *Lega Nord*'.

ANDREW WILKIN
University of Strathclyde

Critical discourses on teacher development. John Smyth (ed.), London, *Cassell, 1995, viii + 231 pp., £12.99 pbk, ISBN 0-304-33402-2*; **A different kind of teacher**. Tony Humphreys, London, *Cassell, 1995, x + 178 pp., £9.99 pbk, ISBN 0-304-33090-6*; **Children's Mathematical Thinking in the Primary Years**. Julia Anghileri (ed.), *London, Cassell, 1995, xviii + 174 pp., £12.99 pbk, ISBN 0-304-33260-7*; **Maths Alive! INSET Mathematics for the National Curriculum (Key Stages 1, 2 and 3)**. Edith Biggs and Kathleen Shaw, *London, Cassell, 1995, xiv + 210 pp., £12.99 pbk, ISBN 0-304-32990-8*.

From time to time, publishing houses which have direct interests in the discipline field represented by *Tuttitalia*, also forward for notice texts from other fields in which they have strong representation. This is overtly the case with the four titles from Cassell detailed above.

Whilst – at least superficially – one might be tempted to the notion that such texts can only be of marginal concern to readers of this journal, it must be borne in mind that much cross-curricular and inter-dependent discipline work lies at the heart of the National Curriculum programmes. That being the case, it is indeed appropriate that just occasionally we should step outside our routine discipline boundaries to take cognisance of what is happening elsewhere in the cognate curriculum.

Not the least of related concerns to linguists is what is evolving in mathematics – the two discipline fields both draw upon step-function learning and both operate with related mental syntax – and perhaps markedly in the early years of learning, where special endeavours are also currently being made in the teaching of modern foreign languages across the ability range.

The volumes, respectively edited and authored, by Anghileri (surely that is an Italian name!) and Biggs and Shaw, set out, in the first case *inter alia* to find ways 'to encourage children to generate their own knowledge and understanding' (a wholly similar process to that used in language teaching), and in the second case (and in parallel) to place 'the emphasis on problem-solving to enable teachers to understand concepts and subsequently to help their pupils to do so, instead of relying on memorisation alone' (again analogous to the language process).

The main thrust of the Humphreys volume is that 'teachers with high self-esteem foster high self-esteem in their pupils, and demonstrates that teachers who establish close relationships with students are often the most effective teachers' (is this not, in large measure, the case with the language teaching and learning process?). The text sets out, therefore, to present 'a blueprint for personal development based on good communication, effective interpersonal relationships, and the avoidance of stress' (this last, surely, is of critical significance to all of us who operate daily at the chalkface).

Smyth (ed.) takes the consideration a step further and 'looks critically at issues in the international debate on teacher development'. It brings together in a single volume a 'collection of articles by well-known authors and theorists and presents new directions for teacher development'. Of a more 'political' character is the concern that 'teachers must create a language within which dialogue about schooling can occur if they are to reclaim teaching from the attempts to harness education to the economy'.

These are volumes which could comfortably and indeed quite appropriately find their place in staff resource rooms, and may prove – for more personal reasons – to have a particular appeal to individual teachers of our discipline.

ANDREW WILKIN
University of Strathclyde

Books received for forthcoming review

Language

Italian Vocabulary Handbook. Rossana McKeane, *Oxford, Berlitz Publishing Company Ltd, 1994, £4.95.*

BBC Italian Grammar. Alwena Lamping, *London, BBC Books, 1995, £5.99.*

A Linguistic History of Italian. Martin Maiden, *London, Longman, 1995, £14.99.*

Absolute Beginners' Business Italian (Book + Support Book + 2 audio-cassettes). Margaret Powell and Rossana McKeane, *London, Hodder & Stoughton, 1995. Book, £10.99; Support Book + Cassette Pack, £20.00 + £2.63 VAT.*

BBC Italian Master De Luxe Course. *London, BBC Books, 1994, £185.00 plus £4.95 delivery.*

Mondo Italiano Magazine, vol. 1, no. 2. *Market Harborough, University Texts, 1995, £6.00 (includes accompanying audio-cassette).*

Literature and Culture

Ricordi di Sicilia. Concetto La Malfa, *Market Harborough, University Texts, 1995, price (£5.00) not indicated.*

Pedagogy

Flexible Learning Strategies in Higher and Further Education. Diana Thomas (ed.), *London, Cassell Education, 1995, £13.99.*

Teaching and Learning Argument. Richard Andrews, *London, Cassell Education, 1995, £12.99.*

Italian A Level Study Day: University of North London, 11 March 1995

Con una lusinghiera partecipazione di pubblico, si è svolta sabato, 11 marzo 1995, presso la University of North London, la seconda edizione dell'A Level Italian Study Day.

Promotrice dell'iniziativa è stata Mariolina Freeth che, ancora una volta, ha dato prova non solo di professionalità ma anche di notevoli capacità organizzative.

Destinata principalmente agli studenti dei corsi A Level, la giornata ha offerto interessanti spunti di riflessione ed indicazioni didattiche anche ai numerosi insegnanti presenti.

I lavori si sono aperti con tre relazioni, svolte contemporaneamente in aule diverse, su contenuti selezionati dal programma d'esame per gli A Level:

- Sciascia e la Mafia (Guya Rossi, King's College, University of London);
- Il fascismo attraverso il cinema (Abele Longo);
- I giovani nell'Italia di oggi (Simonetta Manfredi, Oxford Brookes University).

Gli interventi, finalizzati alle esigenze del pubblico, hanno rappresentato un interessante momento di arricchimento culturale che è andato ben al di là dell'obiettivo immediato dell'esame. Con notevole abilità, i relatori sono riusciti ad estrapolare, da contenuti di indubbia vastità e complessità, le linee tematiche essenziali ed a renderle accessibili anche ad un pubblico di «non esperti» grazie anche all'impiego di materiale audiovisivo.

Estremamente attenta ed efficace è stata la scelta di sequenze di film sul Fascismo introdotte e commentate da Abele Longo e corredate da un'interessante bibliografia sull'argomento.

Brillante come sempre, l'intervento di Simonetta Manfredi che, relatrice ormai collaudata, ha saputo coinvolgere il suo pubblico con stimoli talvolta provocatori ma sostanzialmente solidali con l'universo giovanile.

Ugualmente efficace il rapido ma mirato *excursus* di Nia Griffith, Chief Examiner dell'UODLE, sui «punti deboli» della preparazione linguistica dei candidati all'esame di A Level e sui relativi accorgimenti da prendere per utilizzare, con il massimo profitto, le competenze acquisite.

Nel pomeriggio, ancora interventi didattici sui livelli di competenza linguistica richiesta per le abilità del «parlare, leggere e scrivere» e suggerimenti pratici per valorizzare al meglio le proprie risorse.

Pino Chirico (UODLE-ELEAC), Laura Gioia (UODLE) e Derek Aust (South Devon College), con la loro ormai pluriennale esperienza, hanno fornito non solo materiali ma soprattutto indicazioni strategiche per accostarsi all'esame in modo corretto ed affrontarlo con successo.

Decisamente positivo, dunque, il bilancio di una giornata che, fra gli altri e non ultimo, ha avuto il merito di offrire a studenti e insegnanti un'opportunità di incontro e di arricchimento non solo professionale e culturale ma anche umano.

ANTONIA PAGLIARULO
London NW11

Conference News

The Associazione Internazionale dei Professori d'Italiano (AIPI) will be holding its next conference in Regensburg

(Germany) in August 1996. We have received the following information:

XII Congresso: RATISBONA (Germania)
29–31 agosto 1996
Stato e frontiera: dalla Mitteleuropa all'Europa unita?

Tenendo conto della sede del convegno, con i due termini si vuole indicare l'impatto dei concetti di *stato* e di *frontiera* sul divenire di eventi culturali, politici e sociali come l'affermarsi dell'ideale di nazione e di Europa unita: fenomeni che hanno condizionato e condizionano il divenire della cultura italiana.

Conference fee: 20.000 lire
Accommodation
Single room: 50.000 lire per person per night
Double room: 40.000 lire per person per night

What is AIPI? AIPI is an international association of teachers of Italian which has worked, since 1975, to encourage the spread of the teaching of Italian as a foreign language at all educational levels and in all parts of the world.

Who can join AIPI? All those interested, directly or indirectly, in the teaching of Italian as a foreign language. The membership fee is 700 Belgian francs – approximately £15 sterling.

For further information contact Julie Beverly, Centre for Modern Languages, Plymouth Business School, University of Plymouth, Drake Circus, Plymouth PL4 8AA. Tel: 01752-232878; Fax: 01752-232885; e-mail: J.Beverly@plym.ac.uk – and our congratulations to Dr Luisa Quartermaine (University of Exeter) who was recently elected President of AIPI.

JULIE BEVERLY
University of Plymouth

School exchanges

ALL regularly receives requests for inter-school exchanges from potential partner schools in Italy. A typical example is the one summarised below, and channelled to ALL through MB Associazione Scambi Culturali, Via Alessandria 13, 35100 Padova; tel: 00-39-49-8755297; fax: 00-39-49-650973.

Exchanges would take place for a period of 7-10 days, normally between February and May, and would involve approximately 20 students aged between 15 and 18. The Italian students in the exchange would have studied English for 5–8 years, but in return would be willing to accept British students who have just one year of Italian. A successful exchange would lead to a continuing programme of annual exchanges. The Italian enquirers have not had a great deal of encouragement from other more 'formal' channels, and are keen to bring this opportunity to the notice of Italianists more directly by making this offer through the columns of *Tuttitalia*.

One school particularly interested in such an exchange programme is the Liceo Linguistico Dante Alighieri in Padova. Their request is made by their principal teacher of English, prof.ssa Carla Cappellato. The school is a private *liceo* with some 200 pupils, evenly divided between boys and girls, with an age range between 13 and 18. The pupils' parents are mostly from the professional or commercial ranks of society, and some have small industries. They live either in apartments in the *centro storico* of Padova, or in houses in the suburbs. The school would be pleased to start with exchanges of letters, then exchanges of books and tapes, and eventually exchanges of students. Full details of appropriate Italian students would be forwarded, in order to facilitate the matching process.

Initial contact should be made through MB Associazione Scambi Culturali (details above).

KATHY WICKSTEED
Gosport PO12

Women in Switzerland

25 Years Emancipation? Women in Switzerland 1971-1996 is the name of a major Conference, sponsored by *Pro Helvetia* (the Arts Council of Switzerland), to be held, as part of the Bicentenary

Celebrations of the University of Strathclyde, from 29–31 March 1996.

1996 marks the 25th anniversary of the introduction of women's suffrage at federal level in Switzerland and also the Bicentenary of the founding of the University of Strathclyde. The Conference *25 Years Emancipation?* will seek to assess the changes experienced by women in Switzerland over a quarter of a century.

All three principal cultural dimensions of Switzerland (German–Swiss, French–Swiss, and Italian–Swiss) will be accorded appropriate treatment. The Conference language will be English and the following themes will be addressed:

* The Women's Movement in Switzerland, the fight for the vote, and developments since 1971;

* Women's writing today in Switzerland;

* Women in the political process in Switzerland: past, present and future.

Featured in the Conference programme will be a round table discussion with three Swiss writers – Maja Beutler, Anne Cuneo, and Amélie Plume.

The keynote speaker will be Rosemarie Simmen (Senator in the Swiss Upper House), and other participating speakers will include: Yvette Jaggi (Mayor of Lausanne), Thanh-Huyen Ballmer-Cao (Zürich), Annelies Debrunner (Weinfelden), Beatrice von Matt (Zürich), Brigitte Studer (Lausanne), and Regina Wecker (Basel).

For further details, please contact: Dr Malcolm Pender, Department of Modern Languages, University of Strathclyde, Glasgow G1 1XH; tel: 0141-552-4400 ext 3322; fax: 0141-552-4979.

MALCOLM PENDER
University of Strathclyde

From *Olympus* to *Lingua 2000*: more authentic material on video for teachers and students of Italian

Olympus: At the beginning there was *Olympus*, and although this was tentative and not completely professional, it was the first experiment in the production of TV teaching units, by Universities, for teachers of intermediate and advanced level students. The first package for Italian, completed in 1990, was called «I Trasporti» and was produced by Gabriella Brigo from the University of Kent at Canterbury (others on different themes were later made by the Language Centre at Oxford University, who had pioneered the idea for French). The package included a one-hour videocassette and a book of transcriptions, exercises and newspaper articles on the same theme.

The success of the *Olympus* experiment can be measured in terms of the number of hours of transmission throughout Europe via the Olympus satellite (The European Space Agency), which took place at regular intervals between 1990 and 1993, and any Institution/University able to receive it could use it free of charge. In addition, many national schools and Universities obtained free copies directly from the University which produced them, and commented enthusiastically, welcoming the initiative. The package, compiled with authentic material taken from Italian TV news, was introduced by an informative presentation to facilitate comprehension, and the book, with the transcription of the news broadcasts, was indispensable for non-native teachers of Italian and for students' private study. The success of this product, aimed at teachers of intermediate and advanced levels, was assured by the fact that it filled a gap in the commercial availability of material – books, audio or video – at this level, which, for Italian, is very limited.

Four Universities took part in the original *Olympus* project for Italian: one in Italy (Siena), and three in the UK (Cambridge, Kent and Oxford – although only Kent and Oxford produced usable material). The authentic TV news material was recorded in the UK, via satellite, and many hours of transmission were scanned in order to find items suitable for each specific theme. Afterwards, the various pieces of news were put together and linked by a presentation on camera which introduced and explained each section. Permission to use the TV material was granted by RAI

Radiotelevisione Italiana, Rome, provided it was used in a non-profit, academic context. This was also the case with newspaper articles, for which permission was granted readily by the Italian press.

The *Olympus* packages were not advertised widely, but whenever they were seen and tested they were received enthusiastically. The BBC also asked to view each of them, and schools and Universities expressed the wish that more of them could be produced.

Satellite Kent: A further advantage in producing this material, which is all in Italian, came to light when a project was set up involving the students themselves. This meant that students could also attempt to produce a video, possibly shorter, as part of a course project. In fact, it became clear that this exercise would enable them to learn a great deal about the language as well as about the specific topics. At the University of Kent, three groups of second-year students (ex-beginners and first-year advanced) took on the task. With financial help from Enterprise Kent, we were able to put this idea into practice and during the academic year 1992-93 two (a third was not completed) half-hour video programmes and booklets, with transcriptions, exercises and articles, were produced by the second-year students – one on *Gastronomia* and one on *Le Arti* (*La Pubblicità* was not completed through lack of time).

In order to fulfil the task students viewed various recordings of Italian news to select the pieces suitable for their theme (this is a good way to practise comprehension skills), learned how to edit the video material, produce graphics, and use a camera (Enterprise Kent had a particular interest in the technical aspects). They also transcribed the content of the broadcasts, wrote exercises and typed everything in a suitable format, produced texts to be used in the introduction of each item, and presented the whole project in front of the camera. Since the technical aspects were also part of the experiment, the students were given advice by the University technicians.

The students enjoyed the course, mostly for the exciting part of appearing in a film, but in addition and more importantly, their skills in Italian, both written and spoken, improved noticeably and the end product was very pleasing and useful, inasmuch as it indicated what the students wanted in the way of language exercises. It must be noted, however, that the work involved for the tutor is very demanding, and requires many more hours than conventional language teaching at this level.

These initial experiments were essential in gaining experience both in production methods and in understanding the needs of teachers and students. Furthermore, it became clear that everyone teaching Italian beyond the *ab initio* stage felt that there was an urgent need for Italian teaching material at these levels.

LINGUA 2000: The end of the *Olympus* experiment came about when the satellite for transmission throughout Europe was lost in space, and other attempts to transmit proved too costly, as no financial help had been obtained for this project. It was then, in 1993-94, that the *LINGUA 2000* project, with financial help (50% of the budget) from the Bureau of the Commission of the European Communities, was set up. Other Universities, in addition to the first four, were invited to participate, not only for the production of the teaching material, but also to set up workshops for the identification of needs, to organise working conferences for testing the material, and to give professional technical assistance. There are now 13 partner Universities – in Italy, Spain, Wales, and England.

The *LINGUA 2000* project is governed by contracts of agreement and the first year of operation, which started officially in July 1994, concluded at the end of June 1995. During this first year of operation six multimedia packages of teaching material on different themes have been completed. All of these include a video-cassette, a booklet of exercises (intermediate and advanced levels), transcriptions and printed articles, a computer disc with exercises, an audio-cassette for private study, and a booklet of instructions.

The activities undertaken by the partners during this period commenced officially in September–October 1994 with a three-day working conference in Oxford, during which all the basic information and instructions were agreed and the various tasks were distributed to all partners. Among the partners there are also two Italian television companies: RAI Radiotelevisione Italiana/Lombardia, Milan (Italian State Television) and TELETNA, Catania (an Italian commercial television company), who are the main suppliers of television material. The fact that these two companies supply all the television material relating to the various themes is of great help, inasmuch as we no longer need to scan hours and hours of Italian television in order to find suitable items.

After the Oxford meeting, Gabriella Brigo (University of Kent) decided to make a programme about Italian cinema – *Cinema, Teatro e Letteratura* (other partners chose to undertake *Moda e Design; Mondo e Mercato del Lavoro; Città e Territorio; Scuola e Università*; and *Europa, Italia e Regioni*), and the work of research and planning commenced. In fact, some work on the Cinema theme had already started in the September when, at the Venice Film Festival, catalogues, posters and video-clips of new films had been obtained in preparation for this work. The outline of the programme on *Cinema* was clear and very exciting, so the next step was that of preparing a list of TV items – already recorded by UKC technicians from RAI programmes via satellite television – which RAI could supply in Betacam format for a more professional product. Unfortunately, RAI Lombardia in Milan has no say in what is produced by RAI Rome, and therefore they could not send any of the items that had been requested. This meant that the whole programme had to be re-written and adjusted in line with the material which RAI Milan was in a position to supply. The material only arrived in January 1995 and, whilst some of it seemed inappropriate, some was interesting, but the items received were very different from the original plan. Therefore, a great deal of imagination and flexibility became necessary to plan the programme. Time was running out in view of the fact that by 18 March samples of video work and exercises were needed for the two-day workshop in Lancaster, where secondary school and University teachers would test, assess and give feedback on the work.

The workshops are essential stages of the project, as they allow the potential users, such as colleagues in schools and Universities, and their students, to indicate their specific needs whilst the packages are in production.

Back from the workshop, ideas were clearer and, as more material arrived from RAI, the finished product started to take a definite shape. The work of transcription of all the transmissions was typed and much thought was devoted to the production of the exercises. Again the second-year students of the University of Kent were of great assistance as they acted as guinea-pigs both in testing the material and in suggesting the exercises they thought would help them. There are exercises for intermediate and for advanced level students, exercises to be used before viewing, during viewing, and after viewing, exercises based on the newspaper articles, on the synopses of films, and on interviews with actors.

The next stage was the three-day working conference held in Sicily at the end of March 1995, for which all possible material was to be made ready by all the partners, especially for the first three packages which were: *Cinema, Teatro e Letteratura; Moda e Design*; and *Mondo e Mercato del Lavoro*. This conference proved very useful because at last all partners could compare and view other partners' videos and exercises, discuss problems and difficulties encountered, and it also meant that clearer instructions could be agreed about the final appearance of the package. Some problems (there were quite a few – financial, deadline dates, production of computer programmes, and the actual ideas that the different partners – especially from Italy – had about the final appearance of the video unit) were ironed out, whilst others needed a compromise solution, but we were all determined to finish the task successfully.

As the programme on *Cinema, Teatro e Letteratura* had to be completed first, this meant that for the final version of both video and book I could rely on past experience and the suggestions put forward by the students at UKC. Other partners would be able to improve on this first example. A sample video programme was produced at Kent in SVHS format, with the help of the University technicians and of a colleague who presented the items in front of the camera. Time was passing very quickly and it was necessary to spend many late nights working in order to prepare everything for final recording in Betacam format in Oxford at the beginning of April 1995. Two days of intensive work and one more day for completion later in April were necessary for recording this programme.

The video of *Cinema, Teatro e Letteratura* is now complete, and the book – 100 pages – in which all the exercises have been checked by a colleague, all the transcriptions and newspaper articles added in the correct order, keys for the exercises worked out, and all possible additional information supplied, is also finished. Once ready, the book was sent to an Italian proof-reader for the final check. This is the first book being completed and therefore many things in it will form the basis for all the other books being prepared, and improvements will be made where necessary.

The next stage, presently in operation, is the reproduction (50 copies each) of book, video-cassette, audio-cassette, and computer disc. These will be used as samples to be assessed by the users – teachers in schools and Universities, students, and commercial companies. Every partner had to complete the package by the end of July 1995, and BBC Select is showing the programmes on BBC2 from September to December 1995.

It is believed that many teachers will find these multimedia packages very useful and exciting, as they will be very effective tools in teaching the language as well as the culture of Italy in a very interesting and highly innovative way. The authentic materials, which use different registers of the Italian language, will be invaluable for intermediate/advanced students who will spend or have spent time in Italy. The imaginative selection of themes means that project work on the different items will satisfy many different tastes and needs. The variety of exercises based on the visual part of the package will assist all teachers to exploit efficiently the TV news programmes, whilst the computer disc and audio-cassette will allow students much scope for private study.

There are already plans for next year's production, with a meeting in October 1995 and a working conference in January 1996 being the first new dates for the partners. We all look forward to further very productive and enlightening international collaboration, which will be enriched by the response to these first multimedia packages.

GABRIELLA BRIGO
University of Kent at Canterbury

LANGUAGE WORLD 1996

29 March - 1 April
University of Exeter

Theme: Lifelong Learning

Over 140 innovative talks, workshops and presentations
by speakers from the UK and worldwide.

Complete your booking form now to avoid disappointment.

ALL Italian Essay Competition 1995

There were 78 entrants in four categories for the 1995 ALL Italian Essay Competition. Our thanks go to all the entrants for having competed, to the judges, and to the donors of this year's prizes.

The judges for 1995 were: Mrs B. Sleeman of Gloucester; Mrs Gemma Momigliano of London W6; and Mrs Lina Carrier of Hampton, Middlesex.

The donors of the prizes were as follows:

- Cash prizes to a total of £200, plus book prizes, were generously donated by the Italian Cultural Institute in London;
- Thomas Nelson Publishers donated £200 for cash prizes;
- the British–Italian Society donated £50 to go towards winners' prizes and travelling expenses to Italian Universities and other Institutes;
- the Università Italiana per Stranieri di Perugia donated a *borsa di studio;*
- the British Institute of Florence donated a *borsa di studio;*
- the Associazione Culturale Italiaidea of Rome donated a *borsa di studio;*
- the Language Center of Todi donated a *borsa di studio;*
- the Accademia Lingua Italiana of Assisi donated a *borsa di studio;*

and

- the Istituto Europeo of Florence donated a *borsa di studio.*

[It should be noted that the boxed acknowledgments published on page 45 of *Tuttitalia 11* were incomplete. We are pleased to take this opportunity to record our thanks to the full list of donors of prizes. *Ed.*]

The judges were most impressed by the general standard of the entries, and send warm congratulations to the winners, as well as thanks to all participants for their excellent contribution to the Competition.

The list of winners and prizes is as follows:

Category 1:
1st prize: Jessica Carroll (Romford, Essex) – £50;
2nd prize: Eva L. Pyrah Barragán (Essex) – Book;
2nd prize: Marie-Claire Armstrong (Essex) – £10.
Category 2:
1st prize: Caroline Davey (London) – *Borsa di studio* + £50;
1st prize: Ceri Mills (Somerset) – *Borsa di studio* + £50;
1st prize: Sinéad Keenan (Newry, Northern Ireland) – £50;
2nd prize: Kathryn Smith (Newry, Northern Ireland) – Book.
Category 3:
1st prize: Eric Cross (Hampshire) – *Borsa di studio* + £50;
1st prize: Jean Mary Biggs (Staffordshire) – *Borsa di studio* + £50;
1st prize: Susan Field (Radlett, Herts) – *Borsa di studio* + £50;
1st prize: Terrence Barnett (Dorset) – *Borsa di studio;*
1st prize: Gillian Brear (Glasgow) – £50;
2nd prize: J. A. Knaggs (Herts) – Book.
Category 4:
1st prize: Valeria Bertali (Somerset) – £50;
2nd prize: Carmen de Rosas (Shropshire) – Book.

Below, we publish the texts (only partially 'retouched' for the purposes of publication) of a selection of the winning entries.

* * * * *

Un viaggio straordinario

Era mercoledí 16 febbraio, il giorno in cui io andavo in Galles per andare a vedere mia sorella. Io non vedevo l'ora di vederla perché non la vedevo da molte settimane.

Sono partita presto la mattina con mia madre, che mi accompagnava alla stazione di Paddington, dove io avrei preso un treno per Cardiff. Comunque niente andava secondo le previsioni. Fino a Paddington, tutto è andato bene. Noi siamo arrivate alla stazione alle nove e mezza per prendere il treno alle dieci. Quando mi sono seduta, dopo aver salutato mia madre, il treno è partito.

Durante il viaggio, ho deciso di ascoltare un po' di musica, ma il mio walkman non funzionava, cosí ho letto delle riviste. Avevo fame, cosí sono andata al buffet per comprare del cibo e qualcosa da bere.

Tornando al mio posto, ho notato che tutto era cambiato. La gente sembrava diversa e povera, e portava vestiti fuori moda, e poi non potevo trovare il mio posto. Ho chiesto ad un uomo che leggeva un giornale e ho notato che la data sul giornale era il 16 febbraio 1951. Non potevo crederci e non sapevo che cosa fare, cosí ho chiesto all'uomo:

«Qual è la data oggi?»

Lui mi ha guardato come se fossi pazza e mi ha detto la stessa data. Sul treno, ho notato che tutti mi guardavano in un modo che mi metteva in imbarazzo.

Dopo aver trovato il mio posto, ho visto fuori la scritta «Cardiff». Cosí ho pensato che fosse tutto frutto della mia immaginazione quel 1951. Sono scesa dal treno e ho pensato di aver visto mia sorella. Cosí mi sono diretta verso questa persona che si è girata e mi ha chiesto «Chi sei?». Le ho detto che avevo fatto un errore e che pensavo che lei fosse mia sorella. Ho cominciato ad avere paura e io correvo lungo il binario.

Subito dopo ho sentito una voce che diceva:

«Arriveremo a Cardiff fra pochi minuti.»

Ho aperto gli occhi e ho scoperto che era stato tutto un sogno, perché ho visto una rivista sul sedile dal titolo *I treni nel 1951*.

Sono arrivata a Cardiff e c'era mia sorella ad aspettarmi al binario giusto. È stato un viaggio straordinario.

(*Jessica Carroll*)

* * * * *

La famiglia e i suoi problemi nelle diverse comunità

La famiglia ha gli stessi problemi dappertutto il mondo. I problemi sono gli stessi per ogni famiglia nel mondo. Non cambiano nelle diverse comunità.

Oggidí leggiamo e vediamo che la famiglia è in crisi – «in crisi» vuol dire forse in trasformazione in peggio, nel senso che lo stato della famiglia nella società attuale è caratterizzata da una costellazione di problemi gravi e di varia natura, tanto che rende tutt'altro che tranquillo il presente, e fa temere ancor piú per il futuro.

La famiglia moderna non riesce ad educare la prole – educazione nel senso piú lato. La causa immediata consiste nella mancanza di tempo. I genitori, spesso in orari diversi, sono costretti a trascorrere gran parte della loro giornata fuori casa e quelli che stanno in casa sono presi da mille faccende e sono troppo stanchi per potersi dedicare ai problemi piccoli e grandi dei loro figli.

Non è vero che tra le mura domestiche spesso liberiamo la parte peggiore di noi, quella che «fuori» durante la giornata teniamo accuratamente nascosta: fuori bisogna curare la propria immagine, sorridere spesso, sembrare gentili e disponibili, gioviali e comunicativi, socievoli insomma. Ma dentro la casa, in pantofole e maniche di camicia, si può finalmente smettere di «recitare», ci si rilassa e cosí, sia per stanchezza o per reazione si è scorbutici, nevrotici, aggressivi, tediosi, insopportabili insomma.

E la comunità familiare il dialogo l'affetta? Ahimè, resta ben poca cosa e spesso si finisce per dar ragione a quell'umorista che diceva: «È molto importante per ognuno di noi avere una famiglia, una casa, non foss'altro per avere un luogo dal quale . . . scappare il piú presto e il piú lontano possibile!»

Ogni famiglia ha dei problemi ma è necessario superare i problemi perché la famiglia è molto importante. La famiglia nucleare è la comunità di coloro che si uniscono stabilmente e della loro prole.

Essa si caratterizza per l'intenso vincolo di solidarietà che lega i suoi componenti e che si traduce in diritti ed obblighi di assistenza, di collaborazione, di mantenimento.

È vero: ogni famiglia in ogni comunità ha dei problemi, ma ogni famiglia ha bisogno di superare i propri problemi.

(*Sinéad Keenan*)

* * * * *

Meglio tardi che mai

Il turista inglese si stiracchia le membra. Il treno sta rallentando; sarà fra poco il momento di scendere. Che delusione l'aspetta? Voleva sempre visitare l'Italia, ma tra le preoccupazioni del lavoro e le responsabilità della famiglia, non trovava il tempo. Ora, secondo il medico, non gli rimangono che tre mesi. È troppo tardi? Esce dalla stazione e subito gli esplodono intorno le bellezze di Venezia: l'aria limpida, lo splendore della luce, i colori dei palazzi. Non c'è nessuna delusione. Ha realizzato le proprie ambizioni – meglio tardi che mai. È vero che ha preso il treno per un pelo, tuffandosi nella carrozza all'ultimo momento – ma meglio tardi . . .

È sorprendente che questa frase si usi sia in Italia sia in Inghilterra? Spesso si rinvia un compito o un dovere; è consolante mormorare un adagio cosí utile. Certo, non si può gestire la vita coi proverbi. Dopo sessantotto anni di buona salute, il turista è stato colpito da un male inguaribile. Meglio tardi che mai? E se la Serenissima, nel secolo prossimo, affonderà nel mare, vinta alla fine dal proprio sposo, diremo «Meglio tardi . . .»? No, e ancora no. Meglio mai!

È banale; può darsi, ma c'è un'altra obiezione, meno frivola, a questo luogo comune. Può diventare un abito mentale, una scusa. Se uno dimentica un compleanno, o rimanda una visita, c'è un biglietto di auguri adatto, stampato «Meglio tardi che mai»! Sembra che non importi il ritardo.

Però, c'è un campo in cui è vero che non è mai troppo tardi: quello degli anziani, i pensionati, che possono interessarsi a nuovi mondi di esperienza: il lavoro volontario, i diletti dello svago o dell'istruzione. Scrivo con sentimento. Andato pochi anni fa inpensione, mi sono messo a studiare l'italiano, trovandoci i piaceri di imparare il suono, il lessico, anche la grammatica di una bellissima lingua, per non parlare della conoscenza dello stile di vita e della cultura di un paese affascinante. Per me è un inizio nuovo.

Dunque, quando visiterò Venezia, uscirò anch'io dalla stazione gridando «Meglio tardi che mai».

(*Eric Cross*)

* * * * *

Meglio tardi che mai

L'orario controlla strettamente alcuni aspetti della nostra vita. Il programma televisivo dal vivo deve cominciare tutto pronto: perdere lo «slot» è perdere l'opportunità. Allo stesso modo è una cremazione; cosí ho scoperto alle esequie del mio cugino quando sono arrivata troppo in ritardo. In questi casi l'essere in ritardo è finale; niente di utile ne risulta.

Comunque, per fortuna non bisogna metterci sempre sotto tanta pressione. Se perdiamo l'autobus o il treno, diventiamo ansiosi, arrabbiati. Poi ci ricordiamo che ne verrà un altro. Diciamo: «Meglio tardi che mai». Troviamo forse qualche ricompensa.

Me ne ricordo due esempi. Perduto il traghetto del pomeriggio, abbiamo preso la traversata di notte e siamo arrivati, sembrava, soli soli, a prima luce di domenica a Dublino. Bellissimo!

Ricordo anche un giorno feriale a Londra quando l'allarme – perché si sospettava una bomba – aveva causato la chiusura dell'Underground e i cittadini camminavano a casa come se facessero la passeggiata.

L'aforismo del titolo è greco, ma i greci antichi non usavano gli orari. Mentre, letteralmente, l'essere in ritardo può dare dei guai, piú profondamente l'espressione si riferisce ad esperienze aspettate a lungo. Un'amica, che ha 42 anni, ha appena partorito una figlia – la primogenita. Oggi la sua vita è tutta cambiata: il futuro le promette molta gioia. Meglio tardi che mai . . . e lo so bene perché la nascita di mia figlia, quando avevo quasi 39 anni, per me ha fatto senso della mia vita sia precedente che successiva.

Siamo andati per la prima volta insieme in Italia perché lei era studentessa a Bologna. Due anni dopo, senza nostra figlia, abbiamo passato un mese a Roma. L'ambiente di Piazza S. M. Liberatrice a Testaccio, la passeggiata lungo il Tevere, i burattini del Gianicolo, il giorno dello sciopero generale – tutte le cose domestiche – rimangono in mente insieme alle grandi glorie della Città Eterna. Per noi, quest'esperienza valeva la pena di aspettarla.

Mentre cercavo del materiale per questo tema, mi è venuto in mente che la fine della ricerca avrebbe dovuto dimostrare il signi-

187

ficato del titolo. La scrittura è stata finita oggi, il 12 marzo, e deve arrivare a Londra entro il 15. Eccola!

(*Jean Mary Biggs*)

* * * * *

Meglio tardi che mai

Che giornata! L'esame di inglese!

Mi ero appena svegliata quando squillò il telefono:

«Buon giorno. È tutto a posto? In bocca al lupo! Ma, senti, perché non te ne sei già andata via? Non dai l'esame di inglese stamane?»

Fu la mia mamma – ansiosa come al solito! Guardai il mio orologio. Dio mio! Le nove meno dieci! Diedi un'occhiatina intorno a me. Niente elettricità!

«Crepi il lupo! Grazie, mamma! Ciao!». Che fare?

Telefonai al Collegio per spiegare ciò che mi era successo e sistemai tutto. Dovrei arrivare giusto in tempo per l'inizio dell'es ame! Feci la doccia con acqua fredda. Feci la colazione fredda. Scesi a piedi – non funzionava l'ascensore! Corsi fino alla metropolitana. Quanta gente! La stazione era piena zeppa. Nessun treno. Presi l'autobus, ma la folla rallentava tutta la circolazione. Ne scesi e continuai il mio viaggio a piedi.

Un rumore – molti lampi – la pioggia – non avevo preso il mio impermeabile!

«Ma, perché continuare cosí? – pensai fra me – In ritardo, bagnata fradicia!»

Mi dissi: «Devi farti forza, è l'ultimo esame, devi laurearti!»

Allora, corsi come un lampo. Vidi un tassí, vi salii a bordo. Ripresi fiato. La folla circolava per le strade e il mio tassí cominciò lentamente a sfilare per le strade. Due minuti dopo vidi il problema – un incidente stradale. Strada bloccata!

Pagai il tassista, scesi in fretta, cominciai a correre tra la folla. Giunsi sana e salva al Collegio. Ero bagnata fino alle ossa, l'acqua mi faceva *cic ciac* nelle scarpe.

Mi rimaneva solamente una mezz'oretta per scrivere il tema. Sempre inzuppata, trovai il mio posto, voltai la pagina della prova scritta – poi – saltai di gioia! Non potevo credere ai miei occhi! Il titolo era . . . «Meglio tardi che mai!» . . . e scrissi ininterrottamente.

(*Susan Field*)

* * * * *

Meglio tardi che mai

Al vedere il titolo del saggio, sentivo immediatamente un'affinità con l'argomento. Sembrava un riassunto della mia vita! Avendo accumulato anni di esperienza per essere sempre in ritardo, mi considero già un'esperta.

Dal momento in cui sono nata – con piú di due settimane di ritardo – (causando dei problemi per i miei genitori) – e continuando anche fino ad oggi, non sono quasi mai riuscita ad essere puntuale. Spesso ho cercato di analizzare perché – so che non è per pigrizia o cattiva volontà – forse è perché ho bisogno di un'ondata di adrenalina che questa ansia produce in me. Oppure il ritardo è nato con me.

Riflettendo ancora su questo argomento, mi sono ricordata di qualcosa che è successo ad un mio trisnonno all'inizio del secolo e probabilmente conferma l'ipotesi che io abbia ereditato questa tendenza. Comunque sia, a mio parere, non esiste storia che piú confermi il senso della frase «meglio tardi che mai»!

Si tratta del nonno del mio nonno, Robert Baxter, che abitava nelle vicinanze di Glasgow. Un giorno è partito da casa con l'intenzione di visitare un amico che abitava a Greenock, un paese sul mare. Doveva ritornare quello stesso giorno. Comunque, vicino al porto di Greenock, è stato «shanghaied» – cioè assalito – da due uomini, i quali lo hanno costretto ad imbarcarsi su una nave ed a lavorare per loro. (La parola inglese «shanghaied» ha origine dal porto cinese, dove i lavoratori venivano presi e costretti a lavorare sulle navi.) Una volta che la nave era salpata, non c'era niente da fare.

Cosí, per un periodo di tre anni, Robert Baxter ha viaggiato per il mondo, dopo di che è tornato finalmente in Scozia dalla moglie. Non so che cosa avrà pensato lei al rivederlo. Certo, nel campo delle scuse, non ne esiste una migliore!

L'unica cosa che non ho potuto verificare è se la reazione della Signora Baxter è stata la sopraccitata «meglio tardi che mai», oppure qualcosa di piú sostanzioso!

(*Gillian Brear*)

* * * * *

Esperienze di un Italiano all'estero

Anche se non ho vissuto in Italia per molto tempo, ho sentito la mancanza della cultura italiana.

Dopo nove settimane dalla mia nascita sono andata in Turchia. Sono rimasta lí per due anni e sono rientrata in Italia per due anni e mezzo prima di traslocare ancora, questa volta in Inghilterra. Sono arrivata in Inghilterra all'età di quattro anni e mezzo.

Alla mia famiglia mancava molto il cibo italiano, per cui quando andavamo in Italia, ritornavamo in Inghilterra con il doppio del bagaglio permesso. Ogni volta che si partiva dall'Italia mio fratello ed io piangevamo come delle fontane. Il nostro nonno ci salutava piangendo. Milano, che è la mia città d'origine, è famosa per la nebbia, e allora mio fratello, mia cugina ed io pregavamo per la nebbia – cosí l'aereo non sarebbe potuto partire!

Io sono cresciuta vestendomi in stile italiano e ancora adesso la maggioranza dei miei vestiti sono di una marca italiana. Penso che i vestiti italiani siano di una qualità migliore di quelli inglesi, ma questo è perché gli Italiani cercano vestiti che durano per molto tempo mentre gli Inglesi non pretendono la durata dagli abbigliamenti.

In Italia io ho frequentato la scuola per pochi mesi, per cui non posso fare paragoni con quella inglese. Quando sono arrivata in Inghilterra non parlavo inglese, però dopo un paio d'anni sono riuscita a mettermi nei guai perché parlavo troppo. Penso che se non fossi venuta qui forse non sarebbe stato cosí facile fare tutte le attività extrascolastiche che ho fatto, come il pattinaggio su ghiaccio, la ginnastica, suonare la chitarra, il pianoforte e cantare e, piú importante di tutto, non sarei riuscita a giocare al tennis. Se non avessi giocato al tennis, non avrei visitato tutta l'Inghilterra, non sarei riuscita a vincere il torneo «National Ratings»; piú importante ancora, non sarei venuta qui a Millfield, dove sono riuscita a conoscere persone di diverse nazionalità e cultura.

Le abitudini italiane sono diverse da quelle inglesi, per esempio i genitori italiani sono molto protettivi verso i propri figli.

Io sono molto felice di essere venuta in Inghilterra, anche se mi mancano molto i miei parenti, e certe volte non voglio essere qui.

(*Valeria Bertali*)

GIOVANNA MUSZYNSKA
Essay Competition Organiser

FIRST of a new series of illustrated guides to world fiction in English translation *The Babel Guide to Italian Fiction* will be of special interest to all teachers of Italian language and literature by providing an accessible entrée to the world of Italian writers in English. ¶Special offer to readers of 'Tuttitalia' — a free copy of Sandra Petrignani's enchanting collection *TheToy Catalogue* (rrp £5.95) with orders mentioning this magazine. Alternatively request a 30-day inspection copy; yours to keep where 3 or more guides (any language) are ordered.

'The Babel Guide is meticulously put together, intelligently written and abounds with invaluable insights' Times Literary Supplement

Babel Guide to Italian Fiction in Translation R.Keenoy & F.Conte
ISBN 1899460004 £7.95/$12.00

Babel/Boulevard 8 Aldbourne Rd London W12 0LN tel/fax 0181 743 5278

La famiglia italiana contemporanea

[In the next issue of this journal, *Tuttitalia 13*, we plan to publish a substantial article by Carmela Avella Kellaway on the theme of 'La famiglia italiana contemporanea fra continuità e cambiamento'. Apart from the importance of this sociological theme in its own right, it is anticipated that this subject will be of interest and concern to those who are teaching and studying contemporary Italian society as a feature element for the A Level syllabus and other examinations. In this issue of *Tuttitalia*, and to set some of the statistical parameters, we are priming readers for this forthcoming area of discussion by publishing now some tabulated material supplied by Dott.ssa Avella Kellaway. Readers will find this material self-explanatory. Data refers to Italy (where not otherwise specified), or to Italy in comparison with certain other named countries. *Ed.*]

Matrimoni secondo il rito (1931–1987)

Anni	*Totale*	*Civili*	*%*
1931	276.035	7.215	2,6
1941	273.695	4.045	1,5
1951	328.225	7.977	2,4
1961	397.461	6.199	1,6
1966	384.802	4.780	1,2
1967	380.178	4.642	1,2
1971	404.464	15.591	3,9
1981	316.953	40.428	12,7
1983	300.855	42.826	14,2
1987	305.328	44.753	14.7
di cui			
Nord-centro	176.905	31.059	17,6
Mezzogiorno	128.423	13.694	10,7

ASSOCIATION for
LANGUAGE
LEARNING

MODERN LANGUAGES
PUBLICATIONS

for your in-service training

Classroom-based Assessment in
Modern Languages
Dorothy Thomas

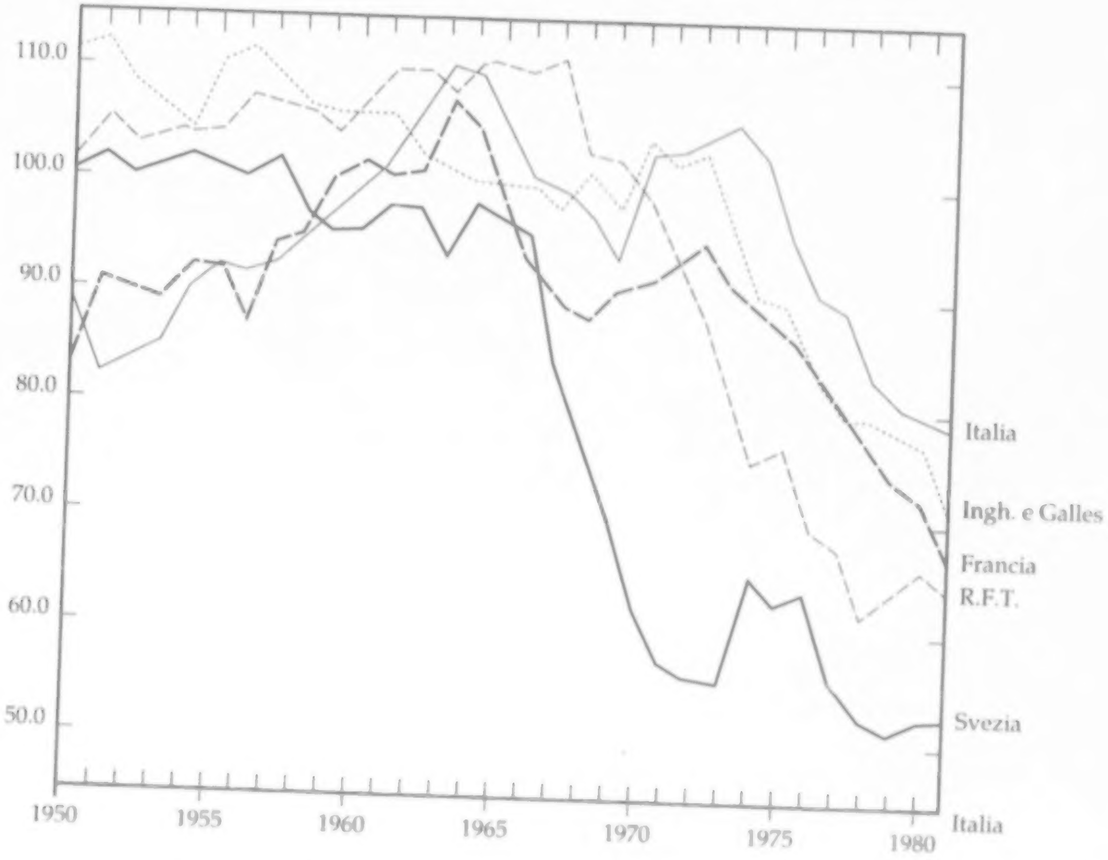
Co-ordinating IT in the
Modern Languages Faculty
Terry Atkinson

Differentiation and Progression
in Modern Languages
Dorothy Thomas

£7* each *10% discount for members - *please state membership number* (£6.30 per title)

payment with order • cheques should be made payable to the Association for Language Learning

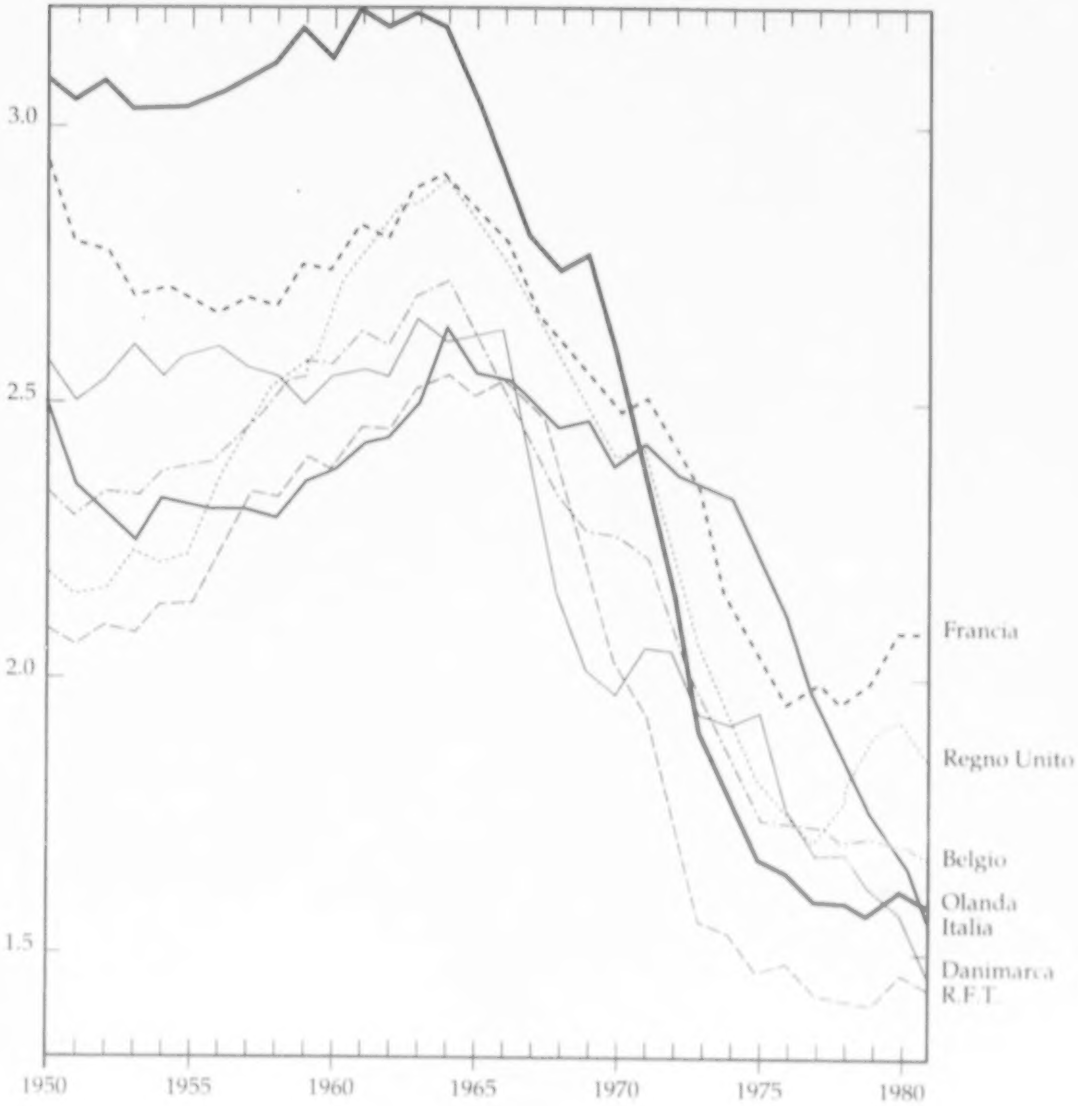
Post your requirements with a cheque to: Association for Language Learning, 150 Railway Terrace, Rugby CV21 3HN
Tel: 01788 546443 Fax: 01788 544149



Indice sintetico di nuzialità in alcuni paesi europei, 1950–81.

Fonte: Santini [1986, 125].

191



Indice sintetico di fecondità in alcuni paesi europei, 1950–1981

Fonte: Santini [1986, 135].

Divorzi ridotti per 100 matrimoni in alcuni paesi europei (somma dei tassi di divorzio per anno di matrimonio)

Anno	Inghilterra e Galles	Austria	Belgio	Danim.	Francia	Italia	Norvegia	Olanda	Svezia	Svizzera
1960	–	13,9	6,7	19,0	9,5		9,3	6,9	16,5	12,6
1961	7,1	13,9	6,7	18,8	9,7		9,7	6,9	16,1	12,7
1962	8,1	13.8	6,9	18,3	9,6		9,6	6,9	16,5	12,5
1963	9,0	14,0	7,6	18,3	9,5		9,6	6,9	15,8	12,4
1964	9,8	14,4	8,1	18,3	10,4		10,1	7,3	17,1	12,6
1965	10,7	14,5	8,2	18,2	10,7		10,2	7,2	17,8	12,7
1966	11,0	14,9	8,7	18,6	11,3		10,6	7,8	19,0	12,5
1967	12,2	15,4	9,0	18,9	11,4		11,4	8,4	19,7	13,0
1968	12,9	16,8	9,1	20,3	11,0		12,0	9,0	20,4	13,7
1969	14,4	17,3	9,7	23,8	11,3		12,3	9,8	22,0	14,6
1970	16,3	18,2	9,6	25,1	12,0		13,4	11,0	23,4	15,5
1971	20,7	17,7	10,6	35,5	14,2	5,2	14,4	12,1	24,7	16,8
1972	32,8	17,7	11,7	34,8	14,2	9,8	15,4	15,7	28,1	18,0
1973	28,9	17,9	12,5	33,9	14,7	5,3	17,6	18,5	30,2	18,8
1974	30,6	19,3	15,0	35,8	16,7	5,1	19,3	19,4	52,1	19,2
1975	32,2	19,7	16,1	36,7	17,2	3,1	20,8	20,0	49,9	20,9
1976	33,5	20,8	18,3	36,5	17,7	3,5	21,7	20,7	43,4	22,6
1977	34,0	22,0	18,5	37,8	20,4	3,3	22,8	21,2	41,3	24,7
1978	37,9	23,6	19,4	37,3	22,6	3,3	23,3	21,9	41,7	25,5
1979	36,5	25,3	19,4	37,6	24,3	3,3	24,8	23,5	42,3	25,7
1980	39,3	26,2	20,8	39,3	24,7	3,1	25,1	25,7	42,2	27,3
1981	38,8	26,6	22,0	–	43,1	3,3	27,3	28,5	43,5	28,5

Fonte: Santini [1986, 129].

Persone soddisfatte della famiglia

Per zone geografiche, sesso, età, livello di istruzione

	% molto	*% molto e abbastanza*
totale intero campione	61,5	95,7
nord-ovest	64,1	96,1
nord-est	61,5	94,2
centro	61,9	95,7
sud e isole	59,4	96,1
maschi	61,2	96,5
femmine	61,9	94,9
18–24	43,5	94,7
25–34	70,3	97,4
35–44	66,5	96,2
45–54	62,5	96,2
55–64	59,0	94,6
65–74	63,0	93,9
elementare	62,8	95,3
media inferiore	67,2	98,1
media superiore	58,0	94,8
universitaria	54,6	93,7

CARMELA AVELLA KELLAWAY
London E3

ASSOCIATION for
LANGUAGE
LEARNING

1996 INSET training for Italian teachers

Italian Day (Cultural)
15 June 1996
London

Italian Weekend
4-6 October 1996
Oxford

Enquiries to: Association for Language Learning
150 Railway Terrace
Rugby CV21 3HN
Tel: 01788 546443 Fax: 01788 544149

From the Editor's desk

Following the standard practice in this section of *Tuttitalia*, I report below on items of news, correspondence and other matters of interest to ALL Italianists.

Of pigs and problems

Following the publication of my article on the use of written accents in Italian ('Ma quei maledetti accenti: da che parte vanno?', *Tuttitalia 10*), I had anticipated a flow of mixed comment from readers in response to my comment that 'the present writer will not be in the least surprised if other – potentially contrary – views are forthcoming!'. In the event, I have only received reactions that must be described as expressions of gratitude for having attempted to clear up an often messy linguistic problem: for this I am humbly grateful.

I also received one much appreciated piece of commentary and elucidation from my dear friend, the noted Swiss-Italian novelist and poet, Professor Giovanni Orelli. Aged 67 and retired from the world of teaching, Orelli now devotes his time to the worlds of literature and politics. Two more of his works have just been published: a novel, *Il treno delle italiane*, Roma, Donzelli Editore, 1995; and a charming volume of sonnets, *Né timo né maggiorana*, Milano, Marcos y Marcos, 1995; whilst a third, a volume of correspondence between Brenno Bertoni and Francesco Chiesa, *Carteggio 1900–1940*, jointly edited with Diana Rüesch, Lugano, Giampiero Casagrande Editore, 1994, has just been awarded the Premio Lago Maggiore for 1995.

Having read my article on graphic accents, and having noted my observation that 'closed stressed vowel O is effectively non-existent', and that 'we can safely write accented O as Ò', Professor Orelli – recalling his classroom days – brought to my attention one of the very few instances where the graphic accented distinction between Ó and Ò is important:

Questo è un problema da pórci (= this is a problem which we must set ourselves) is clearly quite different from *Questo è un problema da pòrci* (= this is a pig of a problem)!

I am grateful to Professor Orelli for this further elucidation of a knotty problem.

Did you see?

In its edition of 28 July 1995, the weekly current affairs journal *Panorama* carried an informative 20-page insert called *Speciale Università: una guida esclusiva per trovare la laurea del futuro in Italia e all'estero*, edited by Sandro Mangiaterra. This special supplement looks at the rediscovery in Italy of the value of a University degree; the strong and weak points of Italian Universities; the professions of the future; the choice of Faculty; a 'league table' of the best Italian Universities; the options for studying abroad rather than in Italy; and the top-rated American and European Universities.

Did you see (2)?

The *National Geographic* magazine, vol. 188, no. 2, of August 1995, carried an extensive illustrated lead article on Sicily by Jane Vessels (pp. 2–35). Beautifully illustrated with high-quality photographic material, the article sets out the view that: 'Haunted by its reputation as poor, rural, and beholden to the Mafia, Sicily insists that change has arrived. True, one Sicilian in five is out of work. And true, the island remains Italy's most agricultural region, where *pastori* still graze their flocks. But the torch of law has singed the Mafia's empire. And just as a veiled actress awaits her cue in a classical Greek tragedy, so Sicily looks toward the resolution of a bitter drama generations in the making.'

Just in

I am pleased to have this opportunity, in this concluding part of *Tuttitalia 12*, to acknowledge recent receipt of two more volumes which I look forward to reviewing in a future issue of this journal. These are: Giovanni Boccaccio, *The Decameron*, translated with an Introduction and Notes by G. H. McWilliam, *2nd edition, London, Penguin ('Penguin Classics'), 1995, cli + 909 pp., £7.99,* *ISBN 0-14-044629-X*; and Chris Lloyd and Jeff Beard, *Managing Classroom Collaboration, London, Cassell Education ('Cassell Practical Handbooks'), 1995, viii + 128 pp., £15.99, ISBN 0-304-32988-6*. Also just received, following request, is my Editorial sample copy of the *Journal of Modern Italian Studies*, vol. 1, number 1, Fall 1995, London, Routledge, ISSN 1354-571X. This too will be the subject of future review.

Book exchanges with Italy

Notice has been received that the Ministero per i Beni Culturali e Ambientali has opened an Ufficio Scambi Internazionali based at the Biblioteca Nazionale Centrale in Rome. The latest exchange leaflet – listing some 120 titles which are available for exchange – was received at the ALL Office in August 1995. Further details may be had on application to the Ufficio Scambi Internazionali, c/o Biblioteca Nazionale Centrale, Via Osoppo 2, 00185 Roma (Tel. and Fax: 00-39-6-491046). Many of the materials available deal with 'heavy' topics such as library history, conservation lists of works of art, philosophy, theology, political discourses, etc.

Journals questionnaire

In May 1995 ALL conducted a pilot questionnaire survey to ascertain membership views on the standing of the various journals published by the Association, and to ensure that the journals meet the needs of ALL members.

Whilst the total responses in respect of *Tuttitalia* were limited in number, they are indicative of readership views in terms of what readers would like to see more of, less of, or the same quantity of, as well as a signal of some areas of coverage readers would like to see included.

Your Editor would be pleased to hear further views on this matter, as these would clearly help to guide the content listings of future issues. Please feel free to write to me in this connection.

Nobody said they wanted to see less of any topic area in *Tuttitalia* – which itself is highly encouraging as it suggests that current areas of coverage are generally well appreciated. Items for which readers would like to have more are:
- correspondence;
- politics/economics;
- articles in the target language;
- classroom methodology;
- photocopiable teaching material;
- teaching material in the target language;

and
- vocational ideas for teaching adults.

Items for which readers would like to maintain the current extent of coverage are:
- editorial;
- literature;
- pronunciation;
- language learning theory;
- the use of IT;

and
- material produced by pupils.

Areas which readers said they would like to see included are:
- a book search network;
- a contents index about every two years;
- literary analysis of short passages/poems;

and
- profiles of up-and-coming authors.

European Cooperation in Education

The 17th UK Centre for European Education (UK CEE) Annual Conference took place in London on 7 November 1995. The conference, whose aim is to give those in education the chance to look at current approaches to European Cooperation in Education, also launched Eurodesk's new subscription service for schools and provided an opportunity to preview the new training video 'Preparing for SOCRATES', which looks at examples of developing Multilateral School Partnerships.

Eurodesk offers information on the European Commission's policies and programmes to professional workers in the field of education, training and youth. Eurodesk is launching a new subscription service specifically tailored for schools. It aims to keep them up-to-date with an ever-increasing range of opportunities through accurate and accessible information via its termly *Bulletin*, *Factcard* and *Focus* sheets.

The 'Preparing for SOCRATES' video is designed to offer an effective resource for teacher training relating to the European dimension across the curriculum of schools in all countries of the EU. The video shows six innovative school projects supported in the European Commission's Multilateral School Partnerships Pilot Action between 1992 and 1994, and is being produced by the Central Bureau on behalf of the European Commission.

For further information, please contact Nicola Davis or Caroline Beevers at the Central Bureau (Tel: 0171-389-4736/4744; Fax: 0171-389-4426).

Implementing the National Language Standards

The Languages Lead Body has published a Guide to Best Practice in language training – a reference handbook for language training providers and employers using the National Language Standards. Entitled *Implementing the National Language Standards*, the Guide offers advice to all those involved in the delivery of the Standards and gives general information about the NVQ system in a linguistic context.

The Guide was compiled after consultations with a wide cross-section of British industry, training providers and representatives from awarding bodies and has been endorsed by the National Council for Vocational Qualifications (NCVQ) and the Scottish Vocational Education Council (SCOTVEC). The Guide focuses on assessment procedures and techniques and shows examples of best practice in organisations where the Standards are now in use. By using case studies, it illustrates ways in which the Standards can be applied to suit various situations, for example, employers using the Standards to aid recruitment or appraisal, language trainers using them to design language courses, or individuals trying to evaluate their own foreign language competencies.

The Guide to Best Practice is available free of charge from the Languages Lead Body, c/o CILT, 20 Bedfordbury, London WC2N 4LB (Tel: 0171-379-5134). Copies of the National Language Standards can be obtained from the same address at a cover price of £15.

Not Italian, but . . .

Italianists will know better than most that – until relatively recent times – materials for the less-commonly-taught languages were hard to come by. Partly as a result of this, but also out of a sense of professional common cause, as well as the fact that Italian is justly regarded as a 'community language' (with both a large and small initial C), Italianists have always been ready to defend teaching provision for other such languages and to take pleasure at the appearance of additional materials for them.

As Editor of the leading professional journal for Italianists, I am thus grateful to publishing houses for keeping me apprised of new materials in our sister less-commonly-taught languages. Among those materials which I have recently been privileged to sample are:

Hugh Baker and P. K. Ho, *Teach Yourself Cantonese, London, Hodder & Stoughton, 1995, xv + 319 pp., £9.99, ISBN 0-340-62091-9;*

Vera Croghan, *Teach Yourself Swedish, London, Hodder & Stoughton, 1995, 310 pp., £8.99, ISBN 0-340-61860-4;*

Rachel Dwyer, *Teach Yourself Gujarati, London, Hodder & Stoughton, 1995, 376 pp., with 90-minute audio cassette, £19.99 (inc. VAT), ISBN 0-340-59220-6;*

Alison Shaw, *Get by in Hindi & Urdu, London, BBC Books, new edition 1995, 96 pp., £3.99, ISBN 0-563-39965-1;*

Salah El-Ghobashy and Hilary Wise, *Get by in Arabic, London, BBC Books, new edition 1995, 94 pp., £3.99, ISBN 0-563-39948-1;*

David Hardy, *Get by in Greek, London, BBC Books, new edition 1995, 80 pp., £3.99, ISBN 0-563-39962-7;*

Penny Newman, *Get by in Portuguese, London, BBC Books, new edition 1995, 80 pp., £3.99, ISBN 0-563-39975-9;*

Nicholas J. Brown, *Get by in Russian, London, BBC Books, new edition 1995, 96 pp., £3.99, ISBN 0-563-39978-3;*

Katherine Flower, *Get by in Chinese, London, BBC Books, new edition 1995, 95 pp., £3.99, ISBN 0-563-39951-1;*

and
Bengisu Rona, *Get by in Turkish, London, BBC Books, new edition 1995, 96 pp., £3.99, ISBN 0-563-39985-6.*

Modern Foreign Languages in your School

ALL has produced (1995) an information leaflet – *Modern Foreign Languages in your School* – for School Governors. The leaflet is designed to assist governing bodies in developing their awareness of the place of modern foreign languages in the National Curriculum and beyond.

The headings in this gatefold leaflet are:
- The Statutory Requirements;
- Why are Languages important?;
- Language Classrooms Today;
- Teaching and Learning Issues;
- How can Governors promote Modern Languages?;
- The Languages of the National Curriculum;

and
- Useful Contacts.

Copies of the leaflet are obtainable on request from the ALL Office in Rugby.

Did you know . . .?

Highlighted in the above-mentioned leaflet is the following item of factual information: Provided that one language of the European Community is available to all those wishing to learn it, any of the following may be offered by schools: Arabic, Bengali, Chinese (Cantonese or Mandarin), Danish, Dutch, French, German, Greek (modern), Gujarati, Hebrew (modern), Hindi, Italian, Japanese, Panjabi, Portuguese, Russian, Spanish, Turkish, Urdu.

ALL Italian Weekend, September 1995

The ALL organised an Italian in-service training weekend for teachers of Italian in all sectors, held at the University of Durham, 15–17 September 1995. It is planned to publish a full report on this Italian Weekend in *Tuttitalia* 13.

ALL Journal Editors

The timing of the page-setting of this section of *Tuttitalia* permits me to report that all the ALL journal Editors held a joint meeting with the Past President, the Secretary General and the Honorary Secretary at the Office in Rugby on 7 October 1995. This thoroughgoing meeting considered the best ways to take the journals forward, particularly in the light of the 1995 readership survey. Readers of *Tuttitalia* can anticipate the incorporation of these new 'best ways' in future issues of this journal, and your Editor will be pleased to receive direct readership comment on any feature which might be susceptible of uprating. Ahead of the publication of the approved Minutes, I can report that we will (as ever!) be seeking to increase the direct participation of classroom practitioners in the preparation of materials for publication in *Tuttitalia*.

Do you eat pasta?

If so, you could well be interested in the Newsletter published by the Casa Buitoni Club. This charming 8-page quarterly newsletter provides expert coverage of matters pertaining to Italian food and drink (excellent material for extension classroom practice), and each issue focuses on a particular city, region or season (again ideal for classroom ideas), as well as featuring a range of special offers of Italian interest not otherwise publicly available. For details write to Casa Buitoni Club, Freepost, c/o PO Box 123, Uckfield X, TN22 5BR.

ALL Italian Committee

One of the recommendations which will emerge from the formal record of the recent journal Editors' meeting is that early notice should be given to readers of the subjects discussed by the individual Language Committees.

In pursuance of this, I am pleased to signal the key topics of Italian interest which were discussed at the meeting of the Italian Committee which took place on 16 September 1995 during the Italian Weekend at the University of Durham:

- Alessandro Nigro, the new representative of the Italian Institute, and Carole Shepherd, our Reviews Editor, of St Mary's Comprehensive School, Newcastle upon Tyne, were welcomed to the Committee;
- All readers of *Tuttitalia* should be encouraged to think in terms of contributing material for publication – in order to ensure the widest possible spectrum of coverage – and not to be unnecessarily deterred by format requirements;
- There had been a good response to a plea for additional reviewers to offer their services, and readers will notice this in the wider range of reviewers now making contributions to *Tuttitalia;*
- Derek Aust, Chairman of the Italian Committee, would attend the ALL Officers training weekend on 22–24 September;
- The number of presentations for Italian at GCSE and A Level are increasing, particularly so at GCSE;
- Your Editor reported on the planned contents of the present issue of *Tuttitalia;*
- Reports for publication would be invited from local meetings of Italian interest, and from ALL branch meetings;
- Contributions to *Tuttitalia* would be invited from those who had made presentations at the Durham Italian Weekend;
- Christine Wilding, ALL Secretary General, reported on plans for the publication of an ALL leaflet specific to Italian. January 1997 is the likely target date;
- Through the agency of the Italian Institute, a list would be compiled of newspapers and periodicals which would permit copyright clearance for the use of their materials in a classroom context;
- The Italian Day held in June 1995 had once again been both successful and productive; Hilary Reeves and Ernesto Macaro were thanked for having performed the organisation; the post-course survey had been very positive;
- Suggestions were made for a range of speakers on Italian topics for the ALL *Language World 1996* Conference to take place at the University of Exeter; it is possible that speakers on Italian topics will be clustered on one day of the Conference specifically to make attendance affordable for non-funded Italianists;
- A limited range of publishing houses will be invited to make special presentation spots for Italian for *Language World 1996;*
- It is planned that the Italian Day 1996 should take place at the Italian Institute in London, provisionally on 15 June, and that the theme for the Day would be the A Level syllabuses;
- The Italian Weekend 1996 is likely to be held in Oxford either in early October or late September (dates to be confirmed) and, for reasons of efficiency and economy, may be organised in parallel with a Spanish Weekend;
- The Italian Weekend 1997 is likely to be held in Dublin – something special to look forward to!;
- Your Italian Committee is discussing the possibility of mounting a one-day 'Brush up your Italian' course, to be held in Lancaster;
- A Symposium on Italian would be held at CILT in London on 22 November 1995 under the auspices of the recently-instituted Italian Language Support Network, to which both ALL and CILT are giving encouragement and support; further details may be had from Ernesto Macaro at the University of Reading;
- The next meeting of the ALL Italian Committee will be held at the Italian Institute, London, on 3 February 1996; topics and other concerns may be communicated to the Chairman, Derek Aust.

Journals received

I gratefully acknowledge receipt of editorial desk copies of the following journals:

Bites, 3, 1995, 16 pp. – a catalogue of top-selling software and hardware [Koch Media Ltd, East Street, Farnham, Surrey GU9 7XX; Tel: 01252-714340; Fax: 01252-711121];

STABIS Directory, 1995, 40 pp. – an informative listing of the 40 schools which are members of STABIS (State Boarding Information Service) [Frank Bickerstaff, Secretary, Boarding Schools Association, 43 Raglan Road, Reigate, Surrey RH2 0DU; Tel: 01737-226450; Fax: 01737-226775];

SEC Membership Directory, 1995/96, 68 pp. – the directory of members of the Society of

Education Consultants [Philippa Cordingley, Secretary, Society of Education Consultants, 178 Beechwood Avenue, Coventry CV5 6FW; Tel: 01203-673765; Fax: 01203-717576];

Accademie e Biblioteche d'Italia, anno LXII, 45° Nuova Serie, nn. 3–4, luglio-dicembre 1994, 180 pp., Roma, Fratelli Palombi Editori, ISSN 0393-4451 [Ministero per i Beni Culturali e Ambientali];

Notiziario/Newsletter, 3, December 1994, 24 pp. – News, Welfare, Workers' Health, Emigration-Immigration, Papers [INCA/CGIL, 124 Canonbury Road, London N1 2UT; Tel: 0171-359-3701; Fax: 0171-354-4471];

Notiziario/Newsletter, 1, March 1995, 24 pp. – News, Welfare, Workers' Health, Emigration and Immigration [INCA/CGIL, 124 Canonbury Road, London N1 2UT; Tel: 0171-359-3701; Fax: 0171-354-4471];

Lettera dall'Italia, anno X, numero 37, gennaio-marzo 1995, 82 pp., ISSN 0393-6457 – periodico trimestrale che intende offrire [. . .] un quadro complessivo dell'attuale realtà italiana nei suoi aspetti piú rilevanti [Istituto della Enciclopedia Italiana, Piazza della Enciclopedia Italiana 4, 00186 Roma];

Lettera dall'Italia, anno X, numero 38, aprile-giugno 1995, 82 pp., ISSN 0393-6457 – periodico trimestrale che intende offrire [. . .] un quadro complessivo dell'attuale realtà italiana nei suoi aspetti piú rilevanti [Istituto della Enciclopedia Italiana, Piazza della Enciclopedia Italiana 4, 00186 Roma];

Italia Contemporanea, 197, dicembre 1994, pp. 653–886 – con indice dell'annata 1994 [Istituto Nazionale per la Storia del Movimento di Liberazione in Italia, Piazza Duomo 14, 20122 Milano];

Italia Contemporanea, 198, marzo 1995, pp. 1–198 + 84 – see especially pp. 63–76, Philip Cooke, '*Il partigiano Johnny*: Resistenza e mondo contadino nelle Langhe' [Istituto Nazionale per la Storia del Movimento di Liberazione in Italia, Piazza Duomo 14, 20122 Milano];

Italia Contemporanea, 199, giugno 1995, pp. 205–390 – featuring a set of 'Studi sul Fascismo italiano' [Istituto Nazionale per la Storia del Movimento di Liberazione in Italia, Piazza Duomo 14, 20122 Milano].

Preparing materials for publication in *Tuttitalia*

Intending contributors to Tuttitalia will find a set of Notes for Contributors on page 64.

The Editorial Board – and more especially your Editor – encourages contributors to read these Notes attentively and to submit materials in conformity with the recommended format. At the same time, we wish to be as 'elastic' as possible in this matter, so as not to dissuade those who may not have ready access to appropriate word-processing equipment.

The key presentation features sought are:

- set your typewriter or processor to a line length of 44 characters;
- double-space your text;
- submit two hard copies of your text, one of which should be 'clean';

and

- if possible, use justified margins.

These basic features will help the Editor to prepare your text swiftly and accurately for the printer.

If you have access to a word-processor, you are asked to submit two hard copies and your text file on disc, in any of the major processing packages, together with – please – an ASCII plain text file version of it. This will permit the Editor to save considerable time by performing on-screen editing.

Readers of this issue of *Tuttitalia* may wish to know that every word of the journal (some 256 pages of processed text in total!) has been keyed in by the undersigned.

ANDREW WILKIN
University of Strathclyde

HULL ITALIAN TEXTS

New Titles for Spring 1996

Introductions to Italian Literary Texts

The Memory of the Offence: Primo Levi's 'If this is a Man'
Judith Woolf, ISBN 1 899293 15 9

Fortunes of the Firefly: Sciascia's Art of Detection*
Gillian Ania, ISBN 1 899293 50 7

An Introduction to Leopardi's Canti (2nd ed.)*
Pamela Williams, ISBN 1 899293 70 1

I Writer, I Reader: The Concept of Self in the Fiction of Italo Calvino*
Stephen Chubb, ISBN 1 899293 75 2

Other titles

Giacomo Debenedetti's 'The Sixteenth of October 1943 and Other Wartime Essays' (English translation)*
Judith Woolf, ISBN 1 899293 65 6

Unwillingly to War: Italy 1941–45*
Joe Berry, ISBN 1 899293 80 9 (£7.99)

Ricordi di Sicilia
Concetto La Malfa, ISBN 1 899293 30 2

'..issimo!' student guide to Rome
Rosemary Plum, ISBN 1 899293 60 4 (£7.99)

All books priced at £5.99 each unless otherwise stated. Books marked * qualify for a 15% discount if ordered prior to publication in March.
A full list of titles published by University Texts is also available.

University Texts, PO Box 31, Market Harborough,
Leics LE16 9RQ, UK. Tel: 01858 525382;
Fax: 01858 525635; Email: 100113.2636@compuserve.com

ASSOCIATION for
LANGUAGE
LEARNING

Annual student Italian Essay Competition 1996

Studying Italian? Enter the essay competition. Great Prizes!

Categories:

Category 1:	Pupils in Secondary Education up to 16 years of age
Category 2:	Sixth formers and ab initio first year university students
Category 3:	Adults in further education and evening classes
Category 4:	Italian mother tongue and parentage

Titles:

Category 1:	La descrizione di un amico/un'amica d'infanzia
Category 2:	Un'esperienza che ha cambiato la mia vita di studente
Category 3:	I giovani di una volta e i giovani d'oggi
Category 4:	Un oggetto che mi è caro

Rules:

The story or essay should not exeed 350 words. Each candicate may submit one entry only. Essays will be judged on content, imagination and fluency in Italian, range of vocabulary and syntax. The prizes will be awarded to the winners according to the discretion of the three judges.

Prizes:

In each category there will be a first prize of £50 and second prizes of books provided by the Italian Cultural Institute. In addition, winners over 18 years of age may be awarded a study bursary for a course in Italy.

The winners will be notified as soon as the judging is completed. Teachers are requested to reproduce the enclosed entry form overleaf for all entrants. Complete and send to Mrs Giovanna Muszynska, 14 Lilyville Road, London SW6 5DW Tel: 0171 736 3710

For further details and entry form see green insert

DUNCHURCH TRAVEL

SIMPLY THE LOWEST AIR FARES
+ HOLIDAYS + CAR HIRE + INSURANCE

The Global Travel Group Plc

Dunchurch Travel acts on behalf of The Global Travel Group Plc, registered in England under number 2774722 whose registered office is at Hyperion House, Deeside Lane, Sealand, Chester CH1 6DJ in connection with the supply of packages and other travel related products.

DUNCHURCH TRAVEL

FRIENDLY, COURTEOUS, COMPREHENSIVE SERVICE,
AUSTRALIA, AFRICA, USA, FAR EAST, EUROPE

Climate House
61 Somers Road
Rugby CV22 7DH

Tel: 01788 540788 01788 551650
Fax: 01788 541054

Notes for contributors

Contributions The Editorial Board welcomes previously unpublished articles which will further the cause of the learning and teaching of Italian.

Contributions are expected to fall into one of these categories:

a) Articles of about 3000 words.
b) Brief (up to 1000 words) items of information, notes on innovative practice, discussion points (including those arising from previous articles).
c) Reviews usually of about 300 to 400 words (longer reviews or articles may be accepted).

The guidelines below are intended to help contributors:

Presentation
Articles should be submitted either typewritten or on computer disk (plus hard copy)

a) Typewritten: Type with double spacing. Typewriters or word processors should be set at 44 characters (the equivalent of the line length), as this will help the Editor plan the arrangement of the journal. Please send two copies of the article and keep one for yourself. One copy of the article should be 'clean' (with no corrections) to enable the printer to scan it. If there are any changes or corrections these should be made on the second copy.
b) Disk: Most word processing packages are acceptable but if you have any query contact the ALL office. Also send in one hard copy of the article with the disk, and keep one for yourself.

Give your article one short title (not a title and a subtitle), and divide it up with brief subheadings.

Give full references for all sources quoted. Journal policy is to put these at the end of the article and not at the bottom of the page.

Illustrations
Photographs are particularly welcome, as are charts, diagrams and tables where relevant. Please send these at the same time as your typescript.

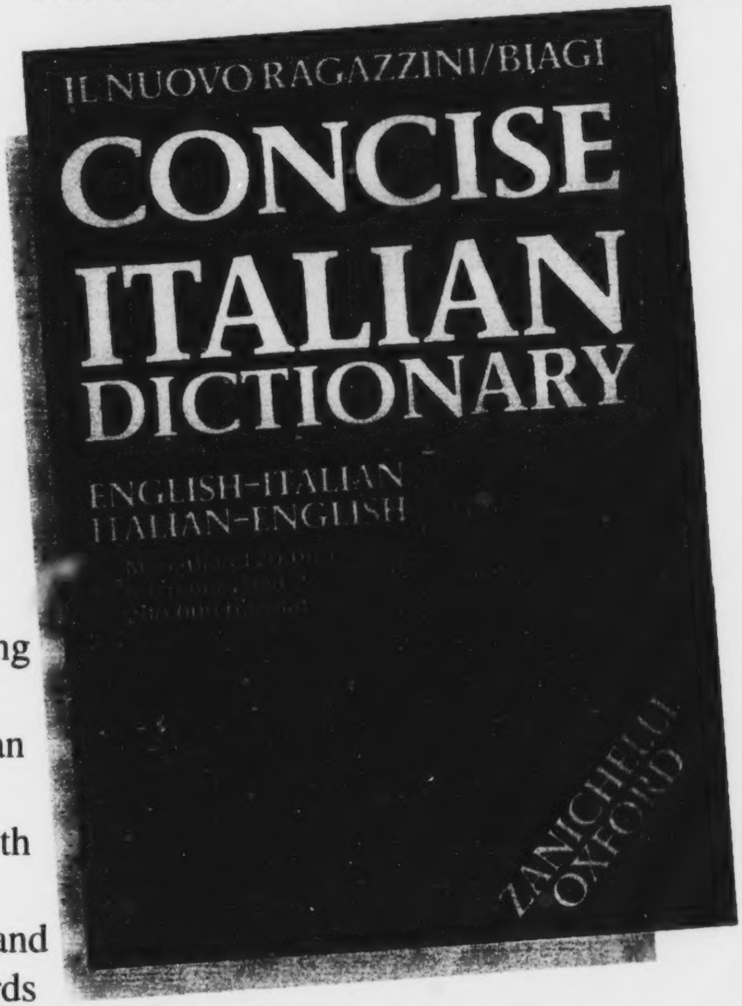
Timing
In order to be considered for inclusion in the following issue, articles should normally be sent in by 1st February and 1st August. Where topicality is of the essence, shorter deadlines are possible by negotiation with the Editor.

Copyright
Authors are reminded that the Association holds the copyright for all articles published in its journals.

Now Available
Creativity by Ann Miller (ISBN 07487 18141)
No 7 in the ALL/MGP *Concepts* series

Send you order with cheque for £7.00 to:
Association for Language Learning, 150 Railway Terrace, Rugby CV21 3HN

OXFORD - The World's Most Trusted Dictionaries


IL NUOVO RAGAZZINI/BIAGI
CONCISE ITALIAN DICTIONARY
ENGLISH-ITALIAN
ITALIAN-ENGLISH
ZANICHELLI OXFORD

The leading single-volume Italian dictionary available, with 250,000 translations and 120,000 words and phrases all in a handy concise size. All the most up-to-date vocabulary changes are represented, including idiomatic expressions, and each section has useful appendices with information on everything from acronyms to proper nouns and abbreviations to proverbs.

0-19-864507-4, **£18.99** (hardback)

BEST COPY AVAILABLE

TUTTITALIA

December 1995 No. 12

Contents

		Page
Editorial		2
Dorothy Glenn	Time in Montale's *La Farfalla di Dinard*	3
Emilio Sciotti	Il Sasso Olino misterioso	8
Salvatore Coluccello	Understanding the Mafia	10
Pierangela Diadori	Le relazioni di spazio nell'italiano contemporaneo: II	13
Alessandro Benati	The role of formal instruction: theoretical-empirical and pedagogical considerations	19
	Reviews	27
	News and views	39
	Notes for contributors	64

150 Railway Terrace, Rugby CV21 3HN. Tel: (01788) 546443 Fax: (01788) 544149

BEST COPY AVAILABLE

ASSOCIATION for
LANGUAGE
LEARNING

TUTTITALIA

The Italian Journal of the Association for Language Learning

Testing oral proficiency in Italian

Italy on the Internet

La famiglia italiana contemporanea

JUNE 1996
No 13

BEST COPY AVAILABLE

ASSOCIATION for LANGUAGE LEARNING

President: Madeleine Bedford, Further Education Teaching Council
Secretary General: Christine Wilding *Chevalier des Palmes Académiques*

Italian Committee

Derek Aust (Chair), South Devon College
Anna Bartrum, St Martin's College, Lancaster
Julie Beverly, Plymouth Business School
Mariolina Freeth, Islington VI Form Centre
Jenny Jackson, Bedfordshire Upper Schools
Teresa Lorusso-Gibson, Trinity School, Leamington Spa
Ernesto Macaro, University of Reading
Giovanna Muszynska, London
Alessandro Nigro, Italian Institute
Hilary Reeves, John Mansfield School, Peterborough
Carole Shepherd, St Mary's Comprehensive School, Newcastle upon Tyne
Andrew Wilkin (Editor), University of Strathclyde
Jocelyn Wyburd, University of Humberside

Tuttitalia is published twice a year, in June and December. It is supplied to ALL members who choose it as one of their two specialist language journals in addition to *Language Learning Journal* and *Language World*, and is available on subscription to libraries and individuals.

Other journals published by the Association for Language Learning
Language Learning Journal, German Teaching, Vida Hispánica, Francophonie, Rusistika, Dutch Crossing (published by the Centre for Low Countries Studies), Language World Quarterly Newsletter

Advertising: All enquiries should be addressed to the Advertising Manager at the address below

Contributors: See page 64

Official address: Association for Language Learning, 150 Railway Terrace, Rugby CV21 3HN. Telephone: 01788 546443. Fax: 01788 544149

TUTTITALIA

ISSN 0957-1752 **June 1996** **No. 13**

Editor
Andrew Wilkin
Department of Modern Languages
Univ. of Strathclyde
Glasgow G1 1XH

Editorial Board
Derek Aust
Anna Bartrum
Julie Beverly
Mariolina Freeth
Jenny Jackson
Ernesto Macaro
Giovanna Muszynska
Hilary Reeves
Carole Shepherd

Reviews Editor
Carole Shepherd
58 Beatty Avenue
Jesmond
Newcastle-upon-Tyne
NE2 3QN

News Editor
Julie Beverly
29 Cedarcroft Road
Beacon Park
Plymouth PL2 3JX

Published by
Association for Language Learning

Printed by
Stephen Austin and Sons Ltd
Caxton Hill
Ware Road
Hertford
SG13 7LU

© 1994
Association for Language Learning

Contents		**Page**
Editorial		2
Flavia Laviosa	How to test and evaluate oral proficiency in Italian	3
Antonio Borraccino	Italiano Interattivo	16
Julie Beverly	Travels with a mouse – Italy on the Internet	20
Sara Laviosa-Braithwaite	Lexicalisation and syntacticisation of the verb *piacere:* a study of the interlanguage of learners of Italian	27
Carmela Avella Kellaway	La famiglia italiana contemporanea fra continuità e cambiamento	39
	Reviews	47
	News and views	51
	Notes for Contributors	64

Editorial

This issue of *Tuttitalia* will reach readers before the summer holidays, but with a certain delay. For this, I as Editor take full responsibility. An exceptional round of both University and external duties, together with the death of my father, have greatly affected my normal pattern of editorial production. I would ask readers to accept my apologies for the delay, and trust it will not detract from the pleasure to be had in reading this issue.

Having afforded considerable space to an extensive range of book reviews in *Tuttitalia* 12, your Editorial Board has thought it proper to give greater space to mainstream articles and to the News and views section for the present issue, whilst again attempting to balance the materials in English with those in Italian. We hope that this approach will bring a variety of interest and pleasure to our wide readership.

We welcome to our columns Dr Flavia Laviosa of Wellesley College, Massachusetts, USA, who has been conducting research in Edinburgh during the academic year 1995–96. Dr Laviosa invites us to consider ways of testing and evaluating oral proficiency in Italian.

Readers will detect a certain emphasis in this issue of *Tuttitalia* on matters technological. Among such features are a contribution on 'Italiano Interattivo' from Antonio Borraccino (University of Westminster), and another on 'Travels with a mouse – Italy on the Internet' by Julie Beverly (University of Plymouth) which is likely to become the standard initial catalogue for Internet matters for Italianists.

Maintaining our pattern of attempting to feature a special item on Italian language in each issue of *Tuttitalia*, we are pleased to welcome yet another newcomer to this journal, Sara Laviosa-Braithwaite on the problems and pitfalls presented in the learning of uses of the verb *piacere*. Sara is the sister of Flavia mentioned above, and this – as far as is known – is the first time sisters have been featured in the same issue of this journal.

Already foreshadowed in *Tuttitalia* 12 with charts and statistical tables is our article here by Carmela Avella Kellaway on 'La famiglia italiana contemporanea'.

A short Reviews Section, brought together by our Reviews Editor, Carole Shepherd, precedes an extended and certainly very varied News and views section.

The Editor and Editorial Board trust that the range, variety and quality of the materials will once again appeal to the readership of *Tuttitalia*, to whom we send our best wishes for *Buone vacanze* and *Buona lettura*!

ANDREW WILKIN

TUTTITALIA IS A REFEREED
ACADEMIC/PROFESSIONAL JOURNAL
FOR ITALIANISTS

How to test and evaluate oral proficiency in Italian

Flavia Laviosa

Wellesley College
Mass., USA

[Dr Flavia Laviosa is Lecturer in Italian at Wellesley College, Massachusetts, USA, where she co-ordinates and teaches courses in Italian language and culture. During the academic year 1995–96 she has been undertaking research in the Department of Applied Linguistics at the University of Edinburgh. *Ed.*]

Introduction

In recent years, oral proficiency has assumed a high priority in foreign language teaching because much of the discussion relating to proficiency-orientated instruction and testing has focused on the development of oral skills. The emphasis on speaking proficiency can be traced back to the audio-lingual methodologies of the 1960s and to the advent of the proficiency movement in the 1970s. Interest in oral skills continues today essentially because they are important in all professional fields in the 1990s and for future decades. As a result of this continuing widespread interest in developing speaking ability, foreign language instructors have started to change their teaching styles to a more interactive approach designed to develop communicative competence.

Communicative competence has been defined in the literature (Campbell and Wales, 1970; Hymes, 1972) as the ability to transmit meaning in grammatically correct forms and socially acceptable ways. True communication occurs when language is used as rich interpersonal and culturally appropriate behaviour, which goes beyond meaningful and correct manipulation of grammar points. In other words, communication requires that speakers share the socio-cultural meaning of the linguistic forms. Communicative competence, therefore, includes not only the grammatically accurate use of the language, as stated in Chomsky's view (1965), but also the knowledge of why, where, when, how, and to whom it is correct to use these forms.

As a result of the pedagogical effects of the proficiency movement, teachers have realised that if they ask their students to participate in speaking activities every day in the classroom, they cannot assess their progress with traditional discrete point grammar tests. They have understood, therefore, that proficiency-orientated exercises need to be followed by proficiency-orientated testing.

The need for a communicative testing programme has prompted teachers to investigate different possibilities for oral assessment. Oral testing is, however, quantitatively different from other kinds of tests and, generally, little space is devoted to oral instruction and testing compared to the teaching and testing of other skills. It is difficult for teachers to capture elusive oral performance and evaluate it because oral language is full of fragments, hesitations, false starts, and redundancy. Teachers also struggle with the decision as to what amount of instructional and practice time should be spent on developing speaking ability and how the skill should be proportionately represented in the grading system.

The testing of speaking is widely regarded as the most challenging of all language examinations to prepare, administer, and score. For this reason, many teachers do not know how to handle the task of evaluating spoken language. Boyles (1994; 96) explains:

Foreign language teachers are at different points along the continuum of the paradigm shift to more creative and real-life testing. Some say that they do not need to test the speaking skills formally because they already assess the speaking ability of their students on a daily basis and do not feel that separate tests need to be given.

Participation grades, however, are more an index of attendance, attitudes and behaviour than a reflection of oral proficiency. As Gonzales (1989; 487) points out:

> Those who wish to be pedagogically fair by testing what they teach are incorporating the speaking skill into the regular tests that their students take. To do otherwise is to send the wrong message to students.

The present article is intended for teachers of Italian who are interested in developing a proficiency-based curriculum. More specifically, its purpose is: firstly, to emphasise the importance of incorporating a proficiency orientation into regular classroom teaching and testing for speaking skills; secondly, to provide teachers with an analysis of the ACTFL Oral Proficiency descriptors; thirdly, to give a definition of the Oral Proficiency Interview, its assessment criteria and structure; and finally, to offer a practical guide with examples to design testing instruments to assess speaking skill in the first and second semesters of Italian language instruction at college level.

The ACTFL Proficiency Guidelines

Teachers need to be aware of the various levels of competence as defined in the American Council on the Teaching of Foreign Languages (ACTFL) Proficiency Guidelines (1989) when they develop their oral proficiency curriculum. These guidelines indicate that *Novice* speakers use limited, memorised material, communicate with lists and set phrases, ask and answer with simple statements or questions, and make frequent errors. *Intermediate* speakers, instead, create with the language, participate in short conversations, function in simple survival situations, and transfer learned materials to new contexts. *Advanced* speakers participate fully in conversations, narrate and describe in major tenses, and deal with complications such as one might encounter in the target culture. Finally, *Superior* speakers discuss a wide range of topics in depth by supporting opinions and theorising about abstract issues; they can sustain formal and informal conversations and use native-like vocabulary and sentence structure.

Knowledge and understanding of these levels of oral proficiency are crucial in the design of instructional objectives and practice activities for the development and testing of speaking skill from the early stages of language learning. In this regard, Boyles (1994; 92) suggests:

> Even in the first weeks of beginning to study a language, students need to get used to the message that they are accountable for speaking the language too. Since the ACTFL guidelines tell us that novice learners can say only a few memorised words or phrases in the beginning of language use, and that these words cannot yet be used spontaneously, we need to use those guidelines and incorporate them into a novice/entry level speaking test.

Omaggio (1993; 233) also indicates that an examination of the ACTFL Proficiency Guidelines can generate ideas for oral instruction appropriate for students at the novice, intermediate, and advanced levels. Omaggio, however, takes a different position and states that:

> it is important to bear in mind that the guidelines are *not* a set of goal statements in and of themselves, but are rather descriptions of typical competencies (as well as patterns of weakness) that language users are expected to have at each of the levels of proficiency.

On the other hand, Omaggio also explains that the proficiency descriptions are useful in the process of planning goals when designing language curricula.

The oral proficiency curriculum

Designed for college-level Italian courses, the oral proficiency curriculum here described utilises a communicative approach to second-language teaching. More specifically, this curriculum is an attempt to bridge the gap between traditional grammar-orientated instruction and current methodologies that stress the value of meaning and context in the communicative use of the language.

Communicative competence in second-language learning includes both linguistic (grammatical accuracy) and sociolinguistic competence (sociocultural appropriateness). Successful communication thus depends on three elements:

1. the learner's willingness to take a risk and express him/herself in the foreign language;
2. his/her resourcefulness in using the vocabulary and structures under his/her control to make him/herself understood; and
3. his/her ability to make appropriate choices in register and style to fit the particular situation in which communication occurs.

In the oral proficiency curriculum for Italian language courses, opportunities need to be provided for students to practise the use of language in a range of contexts likely to be encountered in the target language. It is very important to contextualise oral practice activities in order to strengthen the links between form, meaning, sociolinguistic appropriateness, and sociocultural significance in instruction.

It is important to adhere to certain principles in designing contextualised oral practice activities. For example:

(a) The situation will be relevant and useful to the learner;
(b) The content will reflect the level of sophistication of students and their knowledge of the world;
(c) The language will be natural and appropriate to specific communicative situations; and
(d) Practice activities will respect sociolinguistic and cultural-specific norms.

Overview and objectives by level

At each level of instruction in the Italian oral proficiency curriculum, a variety of activities will be introduced. The difference will be in the degree of emphasis placed on individual activities.

Beginning. At this level, students will go through structured and heavily monitored practice of the oral language in order to ensure that they use it accurately. They will conduct short routine conversations.

Intermediate. At this level, students will move towards more open-ended and creative communication in the target language, will describe and narrate, and will attempt to create with language. Students will be encouraged to develop awareness of sociocultural values and to initiate social acts. They will participate in short conversations, and will be able to get into, through, and out of a simple survival situation. They will also be able to transfer learned material to new situations and make enquiries and obtain information from others.

Advanced. At this level, personalised practice will be promoted and learners will be both grammatically correct and culturally appropriate in specific situations and relationships. Learners will be able to provide descriptions, narrate, support opinions, argue, and persuade. They will be able to participate fully in casual conversations, give instructions and simple reports. They will also be able to deal with complications in such situations as one might encounter living in the target culture.

Instructional activities

A proficiency-orientated approach will promote active interaction among students. The use of small-group and paired communicative practice will make the oral exercises as natural as possible. The activities will involve problem-solving which will help students develop skills in negotiation, reducing mis-communication, and using various levels of directness and indirectness, formality and informality.

Small-group work will also ensure that each student has the greatest opportunity for participation. The activities will be task-orientated, so that the students will focus their attention on the task rather than on language alone. This will allow for more natural, less self-conscious communication. Small-group work will also give students much more class time for the development of oral skills since everyone will produce language during the group activity. Finally, working with peers takes some of the pressure off students who often feel intimidated by the need to perform in front of the whole class.

Examples of communicative interaction

are: community-orientated tasks, role-playing, simulations, and improvisations. In the effort to create a comfortable atmosphere and encourage oral practice, extra-curricular activities can be arranged for students, such as a conversation over the lunch-break, a coffee/tea-hour in the afternoon, or an after-dinner drink hour in the evening once a week.

Testing oral proficiency

Before students can perform well in formal testing, they need the assurance that they have done extensive and successful oral practice in class. That is why a large number and wide range of in-class preparatory activities, relating directly to oral performance, are important. Omaggio (1993; 233) suggests that in order to provide optimal speaking practice in class, teachers need to assess what variety of levels they can attain in the course of instruction. Teachers can then orientate their teaching towards carefully defined goals and select activities that:

correspond to current levels of proficiency and to those in the next highest range so that opportunities for progress can be maximised.

In order to design a framework for instruction that is orientated towards proficiency goals, Omaggio (1993) also indicates that teachers must provide opportunities for students to practise using language in a range of contexts and tasks likely to be encountered in the target culture. Furthermore, oral practice should be integrated with culture-specific content and practice in other skill areas.

The ACTFL Oral Proficiency Interview: Definitional framework

The Oral Proficiency Interview (OPI) (ACTFL, 1989) is a standardised procedure for the global assessment of functional speaking ability. This test gives a global assessment because it measures language production holistically by determining patterns of strengths and weaknesses in speaking ability. In other words, it addresses a number of abilities simultaneously as it looks at them from a global perspective rather than from the point of view of the presence or absence of any given linguistic feature. The OPI is not an achievement test assessing a speaker's acquisition of various aspects of a course; it assesses language performance in terms of the ability to use the language effectively and appropriately in real-life situations.

Assessment criteria of the OPI

When a speech sample is evaluated (ACTFL, 1989), the following criteria are considered:

- the *functions or global tasks* the interviewee performs, i.e. what the speaker is able to do with the language;
- the *social contexts* or circumstances in which a person uses the language;
- *specific content areas* or topics of conversation in which the interviewee is able to perform;
- the *accuracy* or the precision and quality of the message conveyed; and
- the *type of oral text* or *discourse*, or the quantity and organisational aspects of speech that the interviewee is capable of producing.

For each level of proficiency, *accuracy* includes the following features:

- *fluency*, or rate of speech and the use of cohesive devices to bind discourse together;
- *grammar*, or usage of the norms of morphology and syntax;
- *pragmatic competence*, or the ability to use various discourse management devices to get the message across and to compensate for imperfect control of the language;
- *pronunciation*, or the ability to produce segmental and suprasegmental pitch, stress and intonation features of the language;
- *sociolinguistic competence*, or the ability to use the language appropriately in different registers in various situations within a particular culture, and to use cultural references and idioms; and
- *vocabulary*, or the size of lexicon and adherence to norms of usage.

Structure of the OPI

The OPI (ACTFL, 1989) is based on the elicitation of a speech sample. The elicitation procedure includes a five-stage structure: *warm-up, level checks, probes, role-play,* and *wind-down*. The first phase is the *warm-up* which, at a psychological level, puts the interviewee at ease; from a linguistic point of view it reacquaints the interviewee with the language; and from the evaluative point of view it gives the tester a preliminary indication of the testee's skill level. The second stage are the *level checks* that, from the psychological point of view, show what the interviewee can do; from a linguistic perspective they check for functions and content handled with highest accuracy; and from an evaluative point of view they find the highest level (or floor) of sustained performance. The next phase consists of the *probes* that, psychologically, are meant to show what the interviewee cannot do; linguistically, they check for functions and content handled with least accuracy; and from an evaluative point of view they find the first level (or ceiling) at which performance can no longer be sustained. The *role-play* has the purpose of checking whether the interviewee can carry out linguistic functions that cannot easily be elicited by means of a conversational exchange. The last stage, the *wind-down*, has the psychological purpose of returning the interviewee to the level at which he/she functions most accurately and gives the interviewee a feeling of accomplishment; linguistically it gives the interviewer the chance to check that the iterative process is complete.

Guidelines for oral tests

The kinds of Italian speaking tests illustrated in this article are inspired by the theoretical framework of the ACTFL Guidelines and are structured following the procedural stages and assessment criteria of the OPI. In a parallel way to the organisation and goals of the OPI, the present writer suggests that the design of an oral test should follow the phases and content of an interview. The reason for suggesting an interview procedure is to promote the use of various elicitation techniques. Instead of simply reciting memorised information, or performing in pairs or groups what usually turns out to be students' weak and improvised stage productions of loosely structured, culturally inappropriate, thematically unfocused, linguistically poorly-written dramatisations (or tragi-comic skits that are sometimes fun to watch, but absolutely unratable as testing samples of oral proficiency), students actually talk with their teacher and engage in a naturally flowing and yet very carefully structured and focused interaction. The advantages of the oral interview are: first, that it can be one of the most communicative and reliable of all language examinations; and second, that it is remarkably flexible in terms of the item-types that can be included. On the other hand, the oral interview also has a number of limitations. First of all, it is time-consuming, particularly if taped and then scored; and then, scoring the test holistically, so that the entire body of student speech is evaluated simultaneously, can be challenging.

Planning oral tests involves several crucial steps. Teachers should include a wide sample of specified content in the time available, and this may demand the use of more than one format. Students should be informed in advance about the duration, structure, format, and scheduled time of the oral test. Before the test, teachers will have prepared two sets of envelopes with series of numbers corresponding to a typed list of activities and selected topics that will be given to each student before the test. Students are advised to come to the teacher's office ten or fifteen minutes before their examination, in order to have time to pick numbers from the envelopes, choose topics from the list that they will be given, and prepare their questions and answers. Ten to fifteen minutes per student is generally ample time for an oral test for most levels and classes. Hughes (1991) suggests carrying out the interview in a quiet room, to avoid any sort of interruption or distraction such as the telephone ringing or someone knocking at the office-door.

The oral interview can provide a genuine sense of communication and for this reason rapport is important. Hughes (1991) describes a good interviewer as neither familiar nor intimidating, but as a person with sincere, open, and supportive manners. This interviewing approach is human and effective. To that effect, Underhill (1990; 6) states that:

> Oral tests must treat people as human beings [. . .] as well as in the design of the test procedure in general, we can make taking a test challenging, instructive and even an enjoyable experience.

Therefore, interviewers need to be sympathetic and flexible, and set only tasks and topics previously practised in class that would not cause candidates any difficulty in the target language. The interviewer should also give the student totally dedicated attention. Individual oral tests are always particularly stressful for candidates, so it is important to put them at ease by being pleasant and reassuring throughout the examination. Testers should also avoid making notes on the candidates' performance during the interview. Oral tests are extremely strenuous for instructors, especially if they have large classes to test twice a semester. To control fatigue, loss of concentration, or the ability to test and evaluate objectively, instructors are advised to take regular ten-minute breaks every four oral tests.

The interviewer deals with a different person each time, so he/she must take great care to show interest and friendliness to each interviewee. If the teacher knows something about the student, he/she can tailor and personalise the questions. During the course of the interview it is also crucial to signal very naturally any transition between topics and stages of the examination. The instructor should announce the end of the warm-up stage and the beginning of the next section, and so on until the end of the test. Teachers should not talk too much and avoid making lengthy or repeated explanations of something that the candidate has misunderstood. The same question can be asked only twice and no corrections are allowed during the test. The interview should be maintained at a level at which the candidate feels comfortable, thus leaving him/her with a sense of accomplishment.

After the oral test, the teacher assigns candidates to a level holistically, and rates them on a five-point scale for each of the following areas: fluency, grammar, pronunciation, sociolinguistic competence, and vocabulary. Proficiency descriptions by language areas, together with the rating scale and scoring system are to be found in Appendix A below. The ratings are then weighted and totalled. The percentage of the resultant subscores is then calculated and sub-totals are added to obtain the final grade as illustrated in the *Scoring Sheet* in Appendix B.

Oral Tests by Level

Mid-Term Oral Examination: First Semester of Italian

Instructor's general guidelines. This test is composed of four parts:

(1) a brief warm-up;
(2) a conversation in which the student answers questions on a given topic;
(3) a situation where the student must ask the instructor questions and record the responses; and
(4) a brief wind-down to close the examination.

Students will first draw two numbers from an envelope. These numbers will correspond to the general conversation topics; students will choose one topic that they wish to discuss. Then students will pick two numbers which represent two of the situations on the list; students will then select the situation that they prefer.

Begin the examination by asking students several of the questions in the warm-up section (which will not be evaluated); then ask students six or more questions from the *Conversazione* topic chosen; you may use these questions or appropriate variations of them. Ask each question once; students may ask you to repeat the question one time without penalty. Finally, role-play the *Situazione*, having students ask you questions.

Student's general guidelines. The test consists of four parts:

(1) *Warm-up* (which is not evaluated). This part consists of several easy general

questions to help put you at ease and get started.

(2) *Conversazioni*. This section consists of three questions taken from one of the topics listed below (several sample questions are given for each section). Other questions that your instructor can use will be similar to those in the textbook and those used in class. You will pick two numbers (from 1-8) from an envelope that your instructor has prepared. These numbers correspond to the numbers of the topics in the *Conversazioni* section. From these you will then choose one topic.

(3) *Situazioni*. This section consists of a role-play in which you ask five questions based on a given situation; your instructor plays the other role and answers the questions. You will pick two numbers from an envelope that your instructor has prepared, and then from these you will choose the situation you prefer. These situations are given below.

(4) *Wind-down* (which is not evaluated). This final part consists of easy general questions to end the examination.

Oral Test

(A) *Warm-up questions*

1. Come ti chiami?
2. Come stai?
3. Tu sei americano/a?
4. Quanti anni hai?
5. Che ore sono?
6. Che giorno della settimana è oggi? Che data è oggi?
7. Che tempo fa oggi?
8. Quanti corsi segui questo semestre? Quali sono?
9. Di solito, quando studi? Quante ore studi al giorno?
10. Ti piace l'università? Perché?
11. Lavori? Dove? Quante ore al giorno?

(B) *Conversazioni*

Alloggio

Abiti in una casa, in un appartamento, o nella casa dello studente? Se abiti in un appartamento o in una casa . . .

1. Con chi abiti?
2. Quante stanze ci sono?
3. Quali sono?
4. Descrivi l'appartamento (o la casa).
5. Descrivi la tua camera. La tua camera è molto grande? Ti piace la tua camera? Perché, o perché no? Quali mobili ci sono nella tua camera?
6. Descrivi un tipico appartamento italiano.
7. Hai un'automobile, una bicicletta, o una moto?
8. Come vieni all'università?

La tua famiglia

1. La tua famiglia è di origine italiana? Se sí, di dove? Parlate italiano in famiglia? Se no, quali sono le origini dei tuoi genitori, nonni, o bisnonni?
2. Quante persone ci sono nella tua famiglia?
3. Hai fratelli o sorelle?
4. Cosa fa tuo padre? (tua madre, tuo fratello, ecc.)?
5. Descrivi tuo padre o tua madre (età, professione, qualità, difetti).
6. Descrivi tuo fratello o tua sorella (età, qualità difetti, interessi).
7. Dove abita la tua famiglia?
8. Tu hai molti zii, zie e cugini?

Il cibo e i pasti

1. Che tipo di frutta preferisci?
2. Di solito, fai colazione la mattina? Cosa prendi a colazione?
3. Di solito, che cosa bevi con i pasti?
4. Mangi spesso al ristorante? Se sí, dove e perché?
5. Quale tipo di cucina preferisci?
6. Cucini a casa qualche volta? Ti piace cucinare?
7. Cosa prendono gli Italiani a colazione la mattina?
8. Descrivi un tipico pranzo italiano.
9. Qual è il tuo piatto italiano preferito, e perché?

La tua città e il tuo quartiere

1. Dove abiti?
2. Abiti vicino o lontano dall'università?
3. Chi fa i lavori domestici a casa tua? I piatti? La cucina?
4. Spiega come vai da casa tua all'università.
5. Quali negozi ci sono nel tuo quartiere?
6. Ci sono dei cinema vicino a casa tua? Una scuola? Una banca?

7. Descrivi il campus universitario (negozi, cinema, banche, ecc.).
8. Descrivi una città italiana che conosci o che hai visitato.

Ieri

1. A che ora sei andato/a all'università ieri?
2. A quali lezioni sei andato/a e a che ora?
3. Hai studiato in biblioteca?
4. Dove hai pranzato e con chi? Che cosa hai mangiato?
5. A che ora sei andato/a via dall'università?
6. A che ora hai cenato? Che cosa hai mangiato?
7. Hai guardato la televisione ieri sera? Che programma hai guardato e a che ora?
8. Dimmi tre cose che hai fatto ieri.
9. Immagina di essere in Italia e racconta cosa hai fatto ieri; incomincia dalla mattina.

Attività e abitudini

1. Pratichi uno sport? Dove, quando, e con chi?
2. Ti piace guardare la televisione? Quando, e perché?
3. Quali programmi guardi?
4. Hai guardato la televisione ieri sera? Se sí, che cosa hai guardato? Se no, perché no?
5. In generale, quali attività ti piacciono?
6. Che cosa fai di solito durante il fine-settimana?
7. Durante la settimana, che cosa ti piace fare?
8. Da quanto tempo studi l'italiano? Perché hai scelto questa lingua?
9. Parli altre lingue straniere?
10. Descrivi le attività e abitudini di uno/a studente/studentessa italiano/a.

Le vacanze

1. Ti piace viaggiare? Perché o perché no?
2. Come preferisci viaggiare? In quale stagione preferisci viaggiare? Perché?
3. Preferisci viaggiare negli Stati Uniti o all'estero? Spiega la tua risposta.
4. Dove sei andato/a in vacanza l'estate scorsa?
5. Con chi hai viaggiato, quando e come hai viaggiato? Racconta il tuo viaggio.
6. Che cosa farai durante le vacanze estive o invernali?
7. Hai visitato l'Italia o qualche altro paese straniero? Quale, quando, e quali differenze hai notato?

Giorni, mesi, e stagioni

1. Qual è la tua stagione preferita e perché?
2. In generale, che cosa ti piace fare d'estate?
3. Quale giorno della settimana preferisci e perché?
4. Di solito, che cosa fai il sabato o la domenica?
5. In quali giorni hai lezione?
6. In quale stagione preferisci viaggiare?
7. Quando è il tuo compleanno?
8. Come trascorrono di solito i giovani italiani il fine-settimana?

(C) *Situazioni*

Role-play the following situations. Have students ask you questions.

1. You are planning to spend a year in Italy and would like to rent a small apartment. Ask the real-estate agent five questions about the apartment you are interested in (e.g. how many rooms, what rooms, large or small, balcony, rent, neighbourhood).
2. You are a travel agent and are asking a client about his/her travel preferences. Ask five questions to find out what kind of trip the individual likes (e.g. where he/she wants to go on vacation, how he/she wants to travel).
3. You are working for a computer-dating service and have been asked to interview a potential client. Ask five questions to find out about the individual's interests, activities, and personality.
4. You are having a conversation with your friend who has met an Italian student in the cafeteria. Ask your friend five questions to find out about the physical characteristics of this student and his/her personality.
5. You're having lunch with a friend and cannot decide where to eat. Ask your friend to suggest a restaurant and find out as much as you can about the restaurant (e.g. name of the restaurant,

where it is, the type of food eaten there, if the meals are good or not, and why your friend recommends this restaurant). Ask five questions.

6. Imagine that you are talking with an Italian-speaking friend and want to ask about his/her home town and neighbourhood. Ask five questions to find out about this place (where it is located, what the population is, what shops, restaurants, etc., are found in the town).
7. A friend has just come back from a wonderful vacation in Italy. Ask five questions to find out about your friend's trip.

(D) *Wind-down questions*

1. Cosa fai/farai dopo questo esame?
2. Cosa fai/farai durante le prossime vacanze?
3. Quali sono i tuoi programmi per il futuro?

Final Oral Examination: First Semester of Italian

Student's copy. The test will consist of four parts:

1. *Warm-up* (which is not evaluated). This part consists of several easy general questions to help put you at ease and get started.
2. *Conversazioni.* In this section, you will be asked to talk about one of the topics listed below for a short period of time. You will pick two numbers from an envelope that your instructor has prepared. These numbers correspond to the numbers of the topics in the conversation section below. You will then choose one of these topics and will speak at least six or seven sentences. After you have finished, your instructor will ask you questions asking for further information on what you have said.
3. *Situazioni.* This section consists of a role-play in which you ask five or more questions based on a given situation; your instructor plays the other role and answers the questions. You will pick two numbers from an envelope that your instructor has prepared and from these you will choose the situation you prefer. These situations are given below.
4. *Wind-down* (which is not evaluated). This final part consists of easy general questions to end the examination.

Note. It is important that you use new material studied in your current course in your answers. You must also use a variety of vocabulary and structures in your answers. Full credit will *not* be given to answers that repeat the same structures (e.g. c'è una farmacia, c'è una libreria, ecc.).

Conversazioni

1. *Cosa porti?* Descrivi gli abiti che porti di solito nelle seguenti situazioni: per venire all'università, quando sei a casa la sera, per andare al cinema, per andare a cena in un ristorante elegante, quando sei in piscina. Cosa ti piaceva indossare quando eri al liceo?
2. *Descrivi.* Descrivi un/una componente della tua famiglia o un/a tuo/a amico/a. Descrivi questa persona fisicamente e parla anche della sua personalità, interessi, professione, qualità, difetti, ecc.
3. *Giorno di festa.* Oggi è il compleanno di un/a tuo/a amico/a o componente della tua famiglia. Indica cosa comprerai per questa persona e perché. Tu darai una festa a casa tua per questa persona. Chi inviterai e perché? Che cosa preparerai da mangiare e cosa farete tu e gli invitati durante la festa?
4. *Che tempo fa.* Descrivi il tempo che fa qui (o nella tua città) e cosa possono fare le persone durante questa stagione dell'anno.
5. *Il migliore e il peggiore.* Alcuni amici italiani vogliono trascorrere un anno accademico presso la tua università. Descrivi i diversi aspetti della vita universitaria e di questa città, e paragonali con quelli di una università e di una città italiana. Parla soprattutto dei corsi, professori, residenze, ristoranti migliori e peggiori, ecc.
6. *Paragoni.* Parla della vita nel dormitorio e fuori dell'università. Sono migliori le camere del dormitorio o quelle degli appartamenti? I servizi nel

dormitorio sono piú efficienti di quelli negli appartamenti oppure no? In generale, passi piú tempo nel dormitorio, nel campus o fuori dell'università? Perché?

7. *Scelta di una professione.* In quale professione ti piacerebbe lavorare? Spiega perché, citando i vantaggi e gli svantaggi di questa professione, e le qualità necessarie per avere successo e perché pensi di riuscire in questa professione.
8. *Il mattino.* Parla di cosa fai ogni mattina. Indica a che ora ti alzi, esci di casa, se devi fare tutto in fretta, cosa prendi a colazione, ecc. Confronta ciò che fai di mattina dal lunedí al venerdí con ciò che fai di mattina durante il finesettimana.
9. *Ieri sera.* Che cosa hai fatto ieri sera? Indica a che ora sei tornato/a a casa, cosa hai mangiato a cena, se ti sei riposato/a un po', a che ora sei andato/a a letto, ecc.
10. *Regali.* Vai a comprare dei regali per diversi compagni di scuola (o per il professore/la professoressa). Descrivi cosa comprerai per ogni persona e perché, e spiega in quale negozio andrai a comprarli.
11. *Per essere in forma.* Cosa fai per essere in forma? Indica se fai ginnastica, sollevi pesi, nuoti, cavalchi, se fai attenzione a ciò che mangi, ecc. Se preferisci, puoi parlare degli studenti in generale.

Situazioni

In ogni situazione devi fare almeno 5 domande.

1. *Descrizione.* Una persona italiana che non hai mai visto viene a studiare presso la tua università. Vai a prenderla all'aeroporto. Fa' cinque domande per poterla riconoscere (capelli, occhi, corporatura, abiti).
2. *Un viaggio di studio in Italia.* Un/a tuo/a amico/a partirà presto per trascorrere un semestre in un programma accademico in Italia. Fa' cinque domande per sapere dove andrà, quando, cosa studierà, ecc.
3. *Racconti di gioventú.* Mentre aspetti il/la tuo/a amico/a per andare a teatro, parli con il/la suo/a nonno/a. Fa' cinque domande per sapere come era la sua vita quando era giovane, dove viveva, che lavoro faceva, ecc.
4. *Vita nel dormitorio.* Sei un/a nuovo/a studente/ssa che non conosce bene le regole della vita nel dormitorio. Fa' cinque domande per sapere cosa puoi o non devi fare nel dormitorio.
5. *Intervista con un personaggio famoso.* Tu lavori per una rete televisiva e hai il compito di intervistare un famoso personaggio dello spettacolo. Fa' cinque domande per sapere perché ha scelto questa professione, quando ha incominciato la sua carriera, ecc.
6. *Ad una festa.* Tu sei il/la padrone/a di casa e stai dando una festa a cui hai invitato anche il/la tuo/a professore/ssa. Offrigli/le qualcosa da bere e da mangiare e incomincia una conversazione con delle domande sulla sua professione.
7. *Assenza scolastica.* Ieri tu non sei potuto/a andare alla lezione di italiano perché avevi un colloquio di lavoro. Fa' cinque domande al/la tuo/a professore/ssa per sapere cosa ha fatto l'insegnante, quali compiti ci sono per il giorno dopo, ecc.

Mid-term Oral Examination: Second Semester of Italian

Student's copy. The test will consist of four parts:

1. *Warm-up* (which is not evaluated). This part consists of several easy general questions to help put you at ease and get you started.
2. *Conversazioni.* You will be asked to talk for a short time on one topic: one from the *Argomenti personali*; the other from the *Argomenti generali*. You will pick three numbers from an envelope that your instructor has prepared. You can then select which of these two *Argomenti personali* you want to discuss. Repeat the process with the *Argomenti generali*. Plan and organise what you are going to say, using vocabulary and ideas presented in the chapters you are currently studying as well as material learned in previous

courses. After you have finished, your instructor will ask you questions for elaboration of ideas.

3. *Situazioni complicate.* This section consists of a situation that you will act out with your instructor. In these situations, the other person (your instructor) will be difficult to deal with, or will be reluctant to do something but not impossible to persuade. You will pick two numbers from an envelope that your instructor has prepared, and then you will choose the situation you prefer. These situations are given below.
4. *Wind-down* (which is not evaluated). This final part consists of easy general questions to end the examination.

Note. It is important that you use new material studied on your current course in your answers. Full credit will *not* be given for answers that repeat the same structures (e.g. ho un corso di italiano, ho un corso di matematica, ecc.).

Conversazioni

Argomenti personali

1. Descrivi la tua vita universitaria: abitudini, priorità, corsi che segui e che seguirai, fa' un confronto tra i tuoi corsi universitari e i corsi del liceo.
2. Che cosa faresti se fossi un/un'artista o un personaggio politico?
3. Che cosa faresti se abitassi in Italia?
4. L'importanza dello sport nella tua vita.
5. Tu e la musica: preferenze, gruppi musicali, strumenti che suoni, ecc.
6. Tu e il cinema: genere di film che preferisci, attori e attrici preferiti/e, ecc.
7. Quando avrai finito gli studi, cosa farai?
8. Come sarebbe stata la tua vita se tu non fossi venuto/a all'università?

Argomenti generali

1. L'importanza della musica nella vita degli studenti americani.
2. L'importanza delle attività artistiche nella vita degli Americani.
3. Quali sono le caratteristiche principali degli Americani? Parla anche degli Italiani e fa' un confronto.
4. Se un Italiano visitasse gli Stati Uniti, quali osservazioni farebbe sul tipo di vita degli Americani?
5. Descrivi la vita di uno/a studente/ssa americano/a (abitudini, priorità, doveri, ecc.).
6. Parla delle spese tipiche di uno/a studente/ssa americano/a.
7. Parla del valore dello sport nella vita universitaria americana.

Situazioni complicate

1. Vuoi visitare la città di Venezia e vuoi che uno dei tuoi amici ti accompagni. Questo amico preferisce passare le vacanze in un altro paese europeo. Convinci il tuo amico che Venezia è il posto ideale per le vostre vacanze.
2. Hai voglia di andare ad uno spettacolo del/la tuo/a attore/attrice/cantante preferito/a. Sfortunatamente, il/la tuo/a amico/a ha deciso all'ultimo momento di non venire con te. Convincilo/la ad accompagnarti. Insisti soprattutto sulle qualità dell'artista.
3. Tu cerchi di convincere un amico ad andare al cinema con te. Gli parli dei diversi film che sono in visione e delle qualità di un film in particolare (intreccio, attori, scenografia), ma il tuo amico è difficile da convincere.
4. Sei in Italia e sei malato/a. Hai i tipici sintomi dell'influenza. Cerca di spiegare ad un farmacista (che è molto occupato e che non fa troppa attenzione a ciò che dici) quali sono i tuoi problemi e di che cosa hai bisogno.
5. Due amici vogliono che tu esca con loro venerdí sera. Tu spieghi loro che sei occupato/a e che hai bisogno di lavorare molto a casa e che non puoi andare con loro. Loro insistono e tu devi spiegare perché.

Final Oral Examination: Second Semester of Italian

Instructor's copy. The test consists of four parts:

1. *Warm-up* (which is not evaluated). This part consists of several easy general questions to help put students at ease and get started.
2. *Picture sequence #1.* This section con-

sists of the analysis and description of a sequence of pictures.
3. *Picture #2*. In this section you will ask open-ended questions on a picture.
4. *Open-ended questions*. This section consists of open-ended questions on current issues.
5. *Wind-down* (which is not evaluated). This final part consists of easy general questions to end the examination.

Picture sequence #1. Select a sequence of pictures that make a complete story. Tell students: 'Guarda questa serie di scenette per un minuto. Dopo racconta una storia descrivendo queste vignette. Incomincia la storia con "un giorno della settimana scorsa . . ." '.

Do not point to any of the photos. If there is no response from the student, use the following questions as prompts:

1. Quante persone ci sono nella figura?
2. Cosa hanno fatto ieri?
3. Dove sono andate?
4. Che ore erano?
5. Che stagione era?
6. Cos'è successo nella figura 2, 3, ecc.?

Picture #2: Open-ended. Select a picture showing a problematic situation. Tell the student: 'Guarda la figura 2 per un minuto e preparati a rispondere alle seguenti domande':

1. Dove è avvenuta questa scena? (15 secondi)
2. Che cos'è successo? (15 secondi)
3. Che cosa farà/faranno probabilmente . . .? (15 secondi)
4. Come avrebbe/avrebbero potuto evitare la situazione? (15 secondi)

Open-ended questions. Ask students two of the following questions:

1. Elenca gli impegni che avrai completato prima della fine di questo semestre.
2. Che cosa bisognerebbe cambiare nel/la tuo/a paese/università/dormitorio?
3. Se tu fossi il presidente della tua nazione, cosa faresti per promuovere la pace nel mondo?
4. Se potessi ritornare indietro nel tempo, che cosa faresti di diverso durante gli anni del liceo? Spiega perché.
5. Racconta ciò che i tuoi genitori non volevano o volevano che tu facessi quando eri al liceo.
6. Racconta ciò che tu avresti o non avresti fatto in modo diverso durante gli anni del liceo. Parla dei tuoi corsi scolastici, divertimenti e vita sociale.
7. Spiega cosa faresti in queste situazioni: se avessi piú tempo libero; se vincessi un biglietto per un viaggio in un paese straniero; se potessi essere un'altra persona; se potessi vivere in un altro paese.

Conclusion

In this article a planning guide has been presented for the purposes of illustrating how to design instruction with an orientation towards oral proficiency in the first and second semesters of Italian language instruction at college level. An analysis of the ACTFL Oral Proficiency descriptors, with a definition of the OPI assessment structures, has been provided, and a detailed guide, with practical examples of four oral tests, has been offered. The present writer has indicated that a proficiency-based approach to oral skills should provide a wide range of instructional techniques and activity formats, and has also addressed the issue that communicative activities should be encouraged from the beginning of instruction, although they need to be planned carefully so that they come within the range of the students' competence.

The discussion in this article and the emphasis on oral proficiency does not mean that other skill areas would be neglected in the language curriculum. Since, however, the ability to function adequately in speaking is an important goal for second-language learners, it is crucial to identify effective ways of teaching and testing oral skills that will maximise opportunities for the development of proficient levels of language performance.

Works cited

Buck, Kathryn; Byrnes, Heidi; and Thompson, Irene, eds, *ACTFL Oral Proficiency Interview. Tester Training Manual*, Yonkers, New York, ACTFL, 1989.

Boyles, Peggy, 'Assessing the Speaking Skill in the Classroom: New Solutions to an Ongoing Problem', in *Teaching Testing and Assessment*, ed.

Charles Hancock, Lincolnwood, Illinois, National Textbook Company, 1994.

Campbell, R. and Wales, R., 'The Study of Language Acquisition', in *New Horizons in Linguistics*, ed. J. Lyons, Harmondsworth, Penguin Books, 1970.

Chomsky, Noam, *Aspects of the Theory of Syntax*, MIT Press, Cambridge, Mass., 1965.

Gonzales, Pino B., 'Proachievement Testing of Speaking', in *Foreign Language Annals*, 1987, 22, (5), 487–97.

Hughes, Arthur, *Testing for Language Teachers*, Cambridge, Cambridge University Press, 1991.

Hymes, Dell, 'On Communicative Competence', in *Sociolinguistics*, ed. J. B. Pride and J. Holmes, Harmondsworth, Penguin Books, 1972.

Omaggio Hadley, Alice, *Teaching Language in Context*, Boston, Mass., Heinle & Heinle, 1993.

Underhill, Nic, *Testing Spoken Language*, Cambridge, Cambridge University Press, 1990.

Appendix A

Proficiency descriptions Language areas and scoring system

Fluency

1. Speech halting and fragmentary; long unnatural pauses.
2. Speech frequently hesitant and jerky; sentences often incomplete.
3. Some stumbling, but manages to rephrase or continue.
4. Speech generally natural and continuous; only slight pauses.
5. Speech natural and continuous without unnatural pauses.

Grammar

1. No utterance structurally correct.
2. Few utterances structurally correct.
3. Some utterances correct, but major structural problems remain.
4. Many correct utterances, but some structural problems remain.
5. Utterances almost always correct.

Pronunciation/Intonation/Stress

1. Frequent phonemic errors and foreign stress and intonation patterns that cause the speaker to be unintelligible.
2. Frequent gross pronunciation errors and stress/intonation patterns that cause the speaker to be frequently unintelligible.
3. Frequent phonemic errors and foreign stress and intonation patterns that cause the speaker to be occasionally unintelligible.
4. Some consistent phonemic errors and foreign stress and intonation patterns, but speaker is generally intelligible.
5. Occasional non-native pronunciation errors, but speaker is always intelligible.

Sociolinguistic competence

1. Markers of social relations limited to a few memorised formulae.
2. Ability to use a few of the most frequent markers of social relations.
3. Ability to use some major registers and a few common cultural references and idioms.
4. Ability to use a number of major registers and some cultural references.
5. Appropriate use of the major registers and ability to use some cultural references and idioms.

Vocabulary

1. Lacks basic vocabulary.
2. Has some vocabulary, but uses it inaccurately.
3. Often lacks basic vocabulary, but makes self understood.
4. Generally accurate usage of vocabulary with minor problems.
5. Has good command of vocabulary and uses words appropriately.

Appendix B

Scoring Sheet

	Language Areas	Scoring System
(1)	*Warm-up*	not evaluated
		Lowest-Highest
(2)	*Part 1 – 50%*	
	Fluency	1 2 3 4 5 __ × 1 = ___
	Grammar	1 2 3 4 5 __ × 3 = ___
	Pronunciation	1 2 3 4 5 __ × 2 = ___
	Sociolinguistic Competence	1 2 3 4 5 __ × 2 = ___
	Vocabulary	1 2 3 4 5 __ × 3 = ___
(3)	*Part 2 – 50%*	
	Fluency	1 2 3 4 5 __ × 2 = ___
	Grammar	1 2 3 4 5 __ × 2 = ___
	Pronunciation	1 2 3 4 5 __ × 2 = ___
	Sociolinguistic Competence	1 2 3 4 5 __ × 2 = ___
	Vocabulary	1 2 3 4 5 __ × 2 = ___
(4)	*Wind-down*	not evaluated
		Total Part 1 ___
		Total Part 2 ___
		Oral Test Total ___

Italiano Interattivo

Antonio Borraccino
University of Westminster

Introduzione

La creazione di *Italiano Interattivo* è cominciata non appena l'avvento del multimediale per il PC ha reso possibili l'adattamento e la diffusione di materiale linguistico in ambiente informatico, con il chiaro vantaggio che questo offre rispetto al libro stampato e al relativo supporto audio, in termini di integrazione di testo, immagini e suono e, naturalmente, per l'interattività. Dopo alcuni mesi di lavoro è stato creato un prototipo che – alcuni ricorderanno – fu anche presentato all'Italian Day presso l'Istituto Italiano di Cultura di Londra il 7 giugno 1993 (*Tuttitalia*, 8, dicembre 1993). Con una certa dose di ottimismo il team di programmatori della SIAC di Imperia, già affermata nel campo del Computer-Based Training, sperava di poter interessare uno sponsor commerciale nel breve termine. Ciò non è avvenuto immediatamente e il progetto è stato temporaneamente sospeso per poi essere ripreso grazie al finanziamento ottenuto dal Bureau LINGUA della Commissione della Comunità Europea tramite l'Università di Westminster (Londra) che ha agito da partner coordinatore.

La base

Italiano Interattivo ha per base i tre testi di Leonardo Oriolo – *The Handbook, A new style Italian grammar* e *Pronti via!* (London, Links Publications). All'approccio comunicativo e alla scelta del vocabolario e delle funzioni basata sulla frequenza d'uso, *Italiano Interattivo* aggiunge la divertente creazione di un sistema di ipertesto multimediale che, alla luce dell'attuale didattica di insegnamento delle lingue straniere e delle aspettative del discente, permette larga flessibilità e varietà di apprendimento facilitando quindi la possibilità di raggiungere un soddisfacente livello di conoscenza attiva nel minor tempo possibile.

CD-ROM

Il corso su CD-ROM, affrancandosi completamente da qualsiasi supporto cartaceo, ha come obiettivo principale quello di fornire materiale linguistico di livello medio-avanzato per l'insegnamento dell'italiano ai madre-linguisti inglesi, e di renderlo accessibile attraverso un programma multimediale la cui operatività è resa estremamente semplice. *Italiano Interattivo* è, infatti, programmato per essere usato con facilità, intuitivamente, anche da chi con i computer non ha mai avuto niente a che fare. Tuttavia, neanche gli utenti il cui coefficiente d'intuitività in campo multimediale misura vicino allo zero, avranno timore di fare errori di navigazione perché il programma può opzionalmente mostrare dei piccoli messaggi per informare quale azione può essere eseguita in ogni particolare momento. Questi messaggi (tre o quattro parole al massimo) appaiono sullo schermo al momento opportuno e danno le informazioni riguardo alla possibile esecuzione di un'azione (ascoltare, scrivere, registrare, voltare pagina, eccetera). Un aiuto piú dettagliato e con supporto grafico può essere anche comunque ottenuto online, cioè in qualsiasi momento, facendo click sull'icona 'punto interrogativo'. Dalla pagina di help specifica si può accedere ad una pagina d'informazione generale. Infine un aiuto sia alla navigazione (ma soprattutto all'apprendimento della lingua) è fornito dal supporto in lingua inglese dei titoli, delle istruzioni degli esercizi e del testo dei dialoghi.

Il corso

Il corso (oltre 400 ore di studio) è diviso in 12 unità/argomento. La struttura di ogni unità è la stessa con tre sezioni principali: *Obiettivi, Dialoghi, Attività.*

Obiettivi è un elenco di parole/frasi chiave suddivise per argomenti. Si parte da quello principale dell'unità per arrivare attraverso diversi sub-menus alle singole frasi. Questa sezione è in pratica un libricino da viaggio, esteso a tutte le frasi d'uso piú comuni. Con l'aggiunta del supporto audio non solo è possibile l'ascolto della voce campione, ma anche il confronto immediato fra questa e quello che viene molto semplicemente (tramite un click del mouse) registrato dall'utente. Il supporto audio è disponibile in tutto il programma della grammatica che, essendo in inglese, non offre spunti di confronto per la pronuncia di parole italiane. *Obiettivi* fornisce una mappa mentale dell'area linguistica per ogni unità/argomento e mette a fuoco appunto gli obiettivi linguistici e d'apprendimento.

Dialoghi fornisce un esempio delle frasi chiave in un contesto comunicativo supportato graficamente. Anche qui la maggiore attività è orale, sia di ascolto che di pratica. Il dialogo può essere ascoltato con o senza testo italiano, o nella traduzione inglese. Può anche essere letto senza essere ascoltato, per esempio durante una veloce revisione dell'unità o in combinazione con le funzioni di registrazione, per fare pratica nella pronuncia del testo scritto.

Attività, che è divisa in tre sezioni, dà l'opportunità di praticare e fare una verifica di tutte le abilità linguistiche:

'Comprensione Orale' consiste in domande a scelta multipla in inglese, che dà – inoltre – l'opportunità di mettere a fuoco molto spesso problemi non strettamente legati alla comprensione, come nel seguente esempio:

In che città vive Roberto?
Roberto lives in Lucca.
Roberto lives in Lucha.
Roberto lives in Luccia.

'Esercizi' fornisce una grande varietà di stimoli multimediali per autovalutare sia la capacità di manipolare strutture morfologiche, di ortografia, eccetera, sia l'uso di funzioni appropriate per adempiere all'obiettivo comunicativo. L'aiuto in forma di spiegazione grammaticale è possibile in qualsiasi momento, essendo questo strumento on-line. Quando, però, il contenuto dell'esercizio è espressamente legato ad un argomento della grammatica, il programma stabilisce un legame diretto alla relativa pagina o pagine grammaticali.

'Attività Supplementari', che è in primo luogo un'attività di ascolto, siccome è basata anch'essa sui dialoghi dell'unità, è un esercizio di tipo riempimento lacuna (molto spesso l'intera frase è la lacuna da riempire). La novità è che per evitare che l'utente immetta una risposta potenzialmente giusta, ma diversa dal modello campione contro cui il computer fa la verifica, vengono forniti il numero di parole e la punteggiatura per ogni lacuna, come nei cruciverba. In tal modo la risposta, anche se complessa, viene guidata al punto da evitare ogni equivoco. Anche qui la comprensione quindi è solo un aspetto, ma non il maggiore. Un altro aspetto importante riguarda la manipolazione delle strutture, come nell'esempio seguente:

Jane : Dove abiti?
Roberto : Abito in un appartamento al terzo piano.
Jane : Quanto paghi d'affitto?
Roberto : Non ne pago perché ho comprato l'appartamento l'anno scorso.

Dove abita Roberto? Roberto
.... (4)
A quale piano abita?
.... (3)
Perché non paga l'affitto?
Perché .... (3,2,2)

Strumenti di riferimento

Sulla parte destra della tool bar ci sono le tre icone degli strumenti di riferimento:

* Le funzioni linguistiche principali che consistono di frasi ad altissima frequenza d'uso che non sono per questo specificatamente collegate ad una unità/argomento, come per esempio *ringraziare o attirare l'attenzione di qualcuno;*

* Un dizionario di circa 3.900 parole che è diviso in argomenti e sottogruppi per incoraggiarne una lettura ragionata; il dizionario ha anche il supporto audio e la ricerca automatica sia in italiano che in inglese;
* Una sezione grammatica che fornisce una spiegazione concisa delle principali strutture grammaticali e del loro uso.

La sofisticazione del modo in cui *Italiano Interattivo* presenta gli argomenti e la sua facilità d'uso nasce dalla necessità di motivare l'utente con un tipo di apprendimento interattivo. Tale dualità di obiettivi, che è tipica del multimediale, ha prodotto il nuovo termine *edutainment*, sinonimo purtroppo a volte di produzioni commerciali che spesso hanno poco a che fare con scrupolosi princípi didattici. La realtà giornaliera dell'insegnamento delle lingue è comunque molto complessa e strategie individuali, oltre all'insegnamento preconfezionato, devono essere pensate sulle basi della classe, del gruppo, o addirittura dell'individuo. Un corso di lingua pronto all'uso offre certamente vantaggi dal punto di vista della quantità sostanziale di materiale (interattivo, che può essere usato in modo flessibile) strutturato entro una data gamma di livelli linguistici, ma non può contenere tutte le attività di apprendimento desiderate o tutte le categorie di argomenti voluti dai diversi curriculum, eccetera.

Una funzione 'authoring'

L'aggiunta di una funzione 'authoring' dà la possibilità agli insegnanti di produrre esercizi basati sulle esigenze dei loro curriculum e di integrarli facilmente nel programma principale di *Italiano Interattivo*, sfruttando gli elementi di supporto in linea (grammatica, vocabolario, ecc.). Con la parte authoring integrata ad un corso, già di per sé completo, gli insegnanti potranno piú facilmente guidare i loro studenti al lavoro individuale creando dischetti di esercizi per le particolari esigenze del curriculum o dello/a studente/ssa. Tale aggiunta fa del programma un servizio chiavi in mano per l'insegnante d'italiano. Una serie di esercizi aggiuntivi per la prima unità può essere ottenuta attraverso il semplice collegamento alla home page Internet di SIAC MultiMedia (http://www.siac.it). SIAC sta anche progettando un vero e proprio supporto per apprendimento a lunga distanza, che è mirato sia all'autodidatta che a intere classi di studenti e ai loro insegnanti.

Livello di partenza: livello di uscita

Imparare una lingua, al contrario di quanto suggeriscono ben note pubblicità che promettono l'apprendimento rapido (tre settimane e mezzo) di una qualsiasi lingua straniera, è una delle attività piú difficoltose dal punto di vista intellettuale e piú impegnative dal punto di vista dei task sociali da compiere. Per quanto riguarda il possibile livello di partenza, nel welcome screen del programma viene fatto riferimento specifico al complete beginner. Per quanto riguarda il livello di uscita invece, quello cioè che si può raggiungere avendo coperto il corso, la definizione comfortable deve essere intesa in termini molto piú estesi del livello soglia dei testi a cui il programma si ispira, specialmente per quanto riguarda studenti che seguono corsi integrati dal materiale aggiuntivo dell'insegnante o della home page Internet della SIAC MultiMedia. Nessun corso però – tradizionale o multimediale – può garantire un minimo livello di uscita per ogni utente in ogni abilità linguistica senza una costante applicazione, e tale aspetto viene anche ricordato nella suddetta videata.

I risultati

Molto spesso, però, l'entusiasmo dei primi progressi cede il passo davanti alla quantità di lavoro che deve essere svolta per ottenere risultati soddisfacenti. Succede allora che molti, non trovando gli stimoli necessari, abbandonano l'impresa. Il materiale multimediale può aiutare a migliorare questo scenario e *Italiano Interattivo* lo fa con le graziose immagini, studiate per facilitare al massimo la comprensione del messaggio, con le chiare voci di attori, con la facile navigazione, con la flessibile progressione attraverso contenuti ben strutturati, e con il vocabolario e la grammatica in linea che rendono l'apprendimento piacevole e scorrevole. Inoltre, la varietà dei tasks e l'interattività, che sono le componenti vincenti del multimedia, sono state sfruttate con molta intelligenza e originalità dal team di programmatori della SIAC. Mi auguro che *Italiano Interattivo* e il suo supporto Internet possano contribuire alla diffusione dell'italiano come lingua seconda ben al di là dei tradizionali ambienti in cui lo è stato fino ad oggi in Gran Bretagna e nel mondo.

Inservice courses for teachers and lecturers 1996 from the Association for Language Learning

Title	Date	Venue
Comenius Funding Course	24 June	Leicester
German Day	29 June	Birmingham
Italian Weekend	4-6 October	Oxford
Spanish & Portuguese Weekend	4-6 October	Oxford
Russian Day	11-12 October	Birmingham
German Day	2 November	York
London Language Show	7-9 November	London
French Weekend	8-10 November	Manchester
Dutch Weekend	15-17 November	Rugby
Asian Languages Weekend	15-17 November	Rugby

This is a selection of our courses. Other events include courses for other languages, Branch meetings, courses for AE teachers and trainers, membership consultation days on current issues. Please contact ALL for further details:
150 Railway Terrace, Rugby, CV21 3HN. Tel: 01788 546443 Fax: 01788 544149

Travels with a mouse – Italy on the Internet

Julie Beverly University of Plymouth

Introduction

What is the Internet? According to some, it is the greatest and most significant achievement in the history of mankind. You may or may not agree with this description. What is undoubtedly impressive, however, is the ease with which the Internet enables millions of people throughout the world to gain access to sources of information and to communicate directly with one another.

It began life as the ARPAnet (the US Department of Defense's Advanced Research Projects Agency Network) and its purpose was to connect military research establishments with academic institutions. Today the Internet is the world's largest computer network, an ever-increasing web made up of a collection of independent cooperative networks linking millions of public bodies, commercial organisations and private individuals. No one person, organisation or state owns or runs the Internet and access to many of the resources available on it is unrestricted and free of charge.

Using the Internet is very easy – much easier than trying to understand it or the technology which makes it possible. Most of the time you simply 'point and click', but first you need to know where to go and for that you must have some addresses or, as they are known on the Internet, some URLs – Uniform Resource Locators. The URLs for the resources referred to in this article (shown in bold) are listed in the Appendix, after the name of the file server. The following are some of the Italian resources available on the Internet.

A. World-Wide Web servers

This site allows access to servers throughout the world. Selecting Italy from the list of European countries brings up the complete list of Italian World-Wide Web servers.

B. Italian WWW servers

Alternatively, you can go directly to this site and start exploring the possibilities of the more than six hundred servers listed. These are some of them:

1. FlorenceOnLine (Firenze)

The Home Page allows you to choose first from *Turismo, Cultura, Media, Lavoro, Centro Commerciale, Dada, Firenze Yellow Pages, Musica* or *Novità*. Each of these leads to a further selection. *Turismo*, for example, proposes: *In giro per Firenze, I vini in Toscana, Percorsi turistici, Vacanze in Toscana* and *Eventi. I vini in Toscana* supplies information about 22 Tuscan wines including Brunello di Montalcino, the Vino Nobile di Montepulciano and, of course, Chianti. A detailed history of each wine is given as well as a description of its characteristics and advice on serving. *Media*, on the other hand, opens the door to a more interactive response. One option allows you to follow the trial of Giulio Andreotti by means of monthly updates of the court proceedings, the press reports, and the comments made by Giulio Andreotti. It also provides profiles of the *pentiti* and the defence lawyers, and invites you to 'participate' by voting on Andreotti's innocence or guilt. Another, *Reporters online*, is produced by a group of journalists who are experimenting with the possibilities of the Internet. All those who share their desire to «liberarsi della carta» and who wish to «reagire, agire o partecipare» are invited to get in touch, whether registered journalists or not.

2. LaScalaWeb (Milano)

From the Home Page you can move to *Il Teatro alla Scala* for information about the orchestra and the conductor, Riccardo Muti, as well as the history of the theatre. Two *visite virtuali* are available, *ingresso all'Opera* and *dentro il Teatro,* and you also have access to the theatre's museum and archives. *La Stagione* provides details of the current season's productions as well as a multimedia presentation of *La Traviata.* Information about La Scala publications, tickets and La Scala Shop is available from *Notizie.*

3. Zucca Rabarzucca (Milano)

The Zucca Home Page, in addition to information about the company and its products, provides *un piccolo glossario per parlare Internettese* and gives access to a large number of other useful and interesting sites. Of the 16 categories listed *SERVIZI DI NAVIGAZIONE, VIAGGI VIRTUALI, GASTRONOMIA* and *INFORMAZIONI E NOTIZIE* are well worth investigating:

(a) *SERVIZI DI NAVIGAZIONE – Siti che permettono di percorrere piú facilmente e rapidamente il Web:*

ShinySeek

One of the many navigating services, ShinySeek enables you to *ricercare e consultare tutto ciò che è presente sui web italiani.* All you have to do is select the relevant category from a list which includes *Arte, Affari, Informazione, Scienze Sociali* and *Società e Cultura.* You then type in a title, a URL or a description and ShinySeek will hunt down a maximum of ten references for you. From ShinySeek's *Informazione* page you can move to and perhaps contribute to *DADA.* This is *una rivista culturale telematica* of a cultural and non-commercial nature whose purpose is to allow the many people who have something to say to do so freely: *tutti possono contribuire al miglioramento ed alla diffusione della rivista inviando materiale (testi, immagini, ecc.) a dada@agonet.it.*

Il Ragno

Il Ragno offers an even simpler navigating service. Just type in a maximum of six words on a topic of interest to you and wait for the references to appear on your screen.

Search in Italy

Perhaps the best of all, this is described as *un sito catalogatore di web server italiano tutto ITALIANO!!! Il suo potente e instancabile robot sonda il cyberspazio alla ricerca di nuovi siti e di strani server fino a giungere là dove nessuno è mai giunto prima.*

Other navigating services available include *Le pagine gialle del WEB* and *The Lycos Home Page.*

(b) *VIAGGI VIRTUALI – Girare il mondo percorrendo solo le autostrade telematiche:*

NETTuno, Città italiane . . . e non

For the armchair traveller this file server supplies *tutti i servizi che potete trovare sulle varie città d'Italia, comprese le varie reti civiche. Utilissimo per girare il nostro paese senza muoversi di casa.* Choose first the region you wish to explore, then the city or town and from there you can home in on your particular interests. Lanciano in the Abruzzo, for example, offers six main menus: *Da vedere, Manifestazioni, I quartieri di Lanciano, Lanciano: urbanistica e arte, Storia* and *Ricezione turistica.*

(c) *GASTRONOMIA – Peccati di gola . . .:*

PELLEGRINO ARTUSI: la scienza in cucina

Food enthusiasts should head for this file server where they will find *non solo una guida per golosi, ma anche un consiglio per chi vuole mangiare con un occhio alla salute.* The recipes provide very helpful instructions regarding the preparation of the dish and also contain interesting, often humorous, additional information such as this introduction to the recipe for *Bistecca alla fiorentina*:

Da 'beef-steak', parola inglese che vale costola di bue, è derivato il nome della nostra bistecca, la quale non è altro che una braciuola col suo osso, grosso un dito o un dito e mezzo, tagliata dalla lombata di vitella. I macellari di Firenze chiamano vitella il sopranno non che le altre bestie bovine di due anni all'incirca; ma, se potessero parlare, molte di esse vi direbbero non soltanto che non sono piú fanciulle, ma che hanno avuto marito e qualche figliuolo.

(d) *INFORMAZIONI E NOTIZIE – Per essere sempre informati:*

Ionio Net – Giornali, Riviste

From the Home Page of Ionio Net you can connect with Italian national newspapers such as *Corriere della Sera* and *La Stampa*, three regional ones – *L'Unione Sarda, Il Segno di Parma* and *La Nuova Venezia* – as well as a number of periodicals.

Italian Literature in HTML

On this server there are nine main menus to choose from: *Poesia, Narrativa, Narrativa per ragazzi, Autori contemporanei, Testi religiosi, Filosofia, Saggistica, Teatro* and *Miscellanea*. The latter includes items such as the *Costituzione della Repubblica Italiana* or the *Legge 23 dicembre 1993 n. 547 sulla criminalità informatica*. Among the literary works available are Dante's *Divina Commedia*, Manzoni's *I promessi sposi*, Verga's *I Malavoglia* and Pirandello's *Il fu Mattia Pascal*. Those interested in contemporary poetry are invited to visit the *Caffè Poetel* «un luogo virtuale nato per ospitare incontri telematici di poesia dove si possono realizzare esperimenti di poesie collettive, scritte a piú mani».

(e) Other sites of possible interest which can be reached from the Zucca Rabarzucca file server include:

INTERNET – Tutto quanto può servire per meglio vivere la Grande Rete.

DIVERTIMENTI – Lazzi e sollazzi . . .

FINANZA E AFFARI – Informazioni finanziarie e cultura degli affari.

SCUOLE E UNIVERSITÀ – Le culle della cultura.

MUSICA – Siti musicali – including *The Brain, pagina delle canzoni* which provides the texts of many Italian songs.

C. Lista delle risorse NIR italiane

This site allows you to roam around *l'Italia virtuale* city by city, from Alessandria to Viterbo. Clicking on Trento, for example, takes you to several servers including those at the *Istituto Trentino di Cultura* and the *Università degli Studi*. It also gives access to three on-line library servers: *Istituto Universitario Europeo (Firenze), Servizio Bibliotecario Nazionale (Venezia)* and the *Provincia Autonoma di Trento*.

D. Notiziari, Riviste, Quotidiani

An alternative means of gaining access to newspapers, magazines and other publications is provided by this site. From here you can go, for example, to *Televideo* where you can obtain brief summaries of the latest news under a range of headings including *ULTIM'ORA, PRIMA PAGINA, METEO* and *CURIOSANDO*. The latter offers a miscellany of information on events, competitions and courses. The *Agenzia ANSA ON-LINE*, on the other hand, provides detailed information «sull'evolversi degli avvenimenti che ogni giorno incidono sul nostro ambiente di vita e di lavoro in Italia e all'estero». Included in the range of services are: *Notiziari in lingua italiana, Documentazione elettronica* and *Servizi telematici interattivi*. Each week *ANSA* publishes *7 giorni di vita italiana*, a very useful digest covering the events of the previous week arranged under the headings: *Politica, Economia, Vaticano, Cultura, Libri, Cinema* and *Varietà*. From *Buongiorno* you can receive «20 secondi di buonumore quotidiano per iniziare al meglio la tua giornata». Click on each day and along with thousands of others you too can award a mark out of 10 to the *Buongiorno* of the day. What mark would you give, for example, to this statement by Umberto Eco: «La superstizione porta sfortuna», or to this one: «Una buona digestione ci avvicina ai misteri dell'infinito»?

E. The Human Languages Page

Another useful starting-point, this page aims to provide information about the languages of the world and access to resources such as language tutorials and dictionaries. The languages are listed in alphabetical order and either by scrolling through the list or by clicking on I you come to the following list for Italian:

Italian literature: A small collection of Italian literature transcribed into HTML.
Daily News in Italian.
L'Unione Sarda daily Italian newspaper on-line.
Web Italian Lessons Homepage: lessons by Lucio Chiappetti.
Italian resources on the Internet (Gopher).
Larger Italian-to-English dictionary.
Larger English-to-Italian dictionary.
Italian Language Resources Gopher.

To find your way to any of these resources just type in the URL as shown in the list below. If you wish to see the latest edition of the *Corriere della Sera*, for example, you type in: http://globnet.rcs.it, then click on 'open' and wait for the homepage to appear. Whenever you find an interesting site that you intend to 'visit' regularly it is a good idea to add it to your list of 'bookmarks'. A bookmark enables you to go directly to the server you require. It means that you do not need to follow the route you originally took, which could be quite long and complicated, nor do you need to make a note of the server's URL.

The Internet has been described as the first global forum and the first global library and as such it provides a powerful means of communication and brings within easy reach hitherto undreamed-of resources. Of the vast number of Italian ones available the above is but a tiny sample. *Buoni viaggi!*

Appendix

7 giorni di vita italiana:
http://www.citinv.it/7giorni/index.html
Agenzia ANSA ON-LINE:
http://www.ansa.it/
Buongiorno:
http://maggiore.dsnet.it:80/~delrio/buongiorno/
Caffè Poetel:
http://www.agora.stm.it/poetel.poetel.html
Corriere della Sera:
http://globnet.rcs.it/
Florence on Line (Firenze):
http://www.dada.it/a-fol/fol-home.html
IL RAGNO:
http://ragno.ats.it
Il Segno:
http://aida.eng.unipr.it/segn/segno.html
Ionio Net – Giornali, Riviste:
http://www.cineca.it/ionio/www/gio_www.htm

Italian literature in HTML:
http://www.crs4.it/HTML/Literature.html
Italian WWW servers:
http://www.cilea.it/www-map/ALL-IT.html
La Nuova Venezia:
http://vega.unive.it/~fortuna/lanuova.html
LaScalaWeb (Milano):
http://lascala.milano.it/
La Stampa:
http://www.lastampa.it/
Lista delle risorse NIR italiane:
http:/www.cilea.it/WWW-map/NIR-LIST.html
L'Unione Sarda:
http://www.vol.it/UNIONE/unione.html
NETTuno, Città italiane . . . e non:
http://www.nettuno.it:80/cities/
Notiziari, Riviste, Quotidiani:
http:/www.mi.cnr.it:80/IGST/Notiziari.html
PELLEGRINO ARTUSI: la scienza in cucina:
http:/www1.iol.it/artusi/default.htm
Search in Italy:
http://www.crs4.it/index/
ShinySeek:
http://www.shiny.it:80/sseek/
Televideo:
http://www.teknema.com/televideo.html
The Human Languages Page:
http://www.willamette.edu/~tjones/Language-Page.html
World Wide Web Servers:
http://www.w3.org/hypertext/DataSources/WWW/Servers.html
Zucca Rabarzucca (Milano):
http://www.zucca.it/main/italiano/indice.htmlp

ASSOCIATION for
LANGUAGE
LEARNING

NOTE FOR YOUR DIARY !

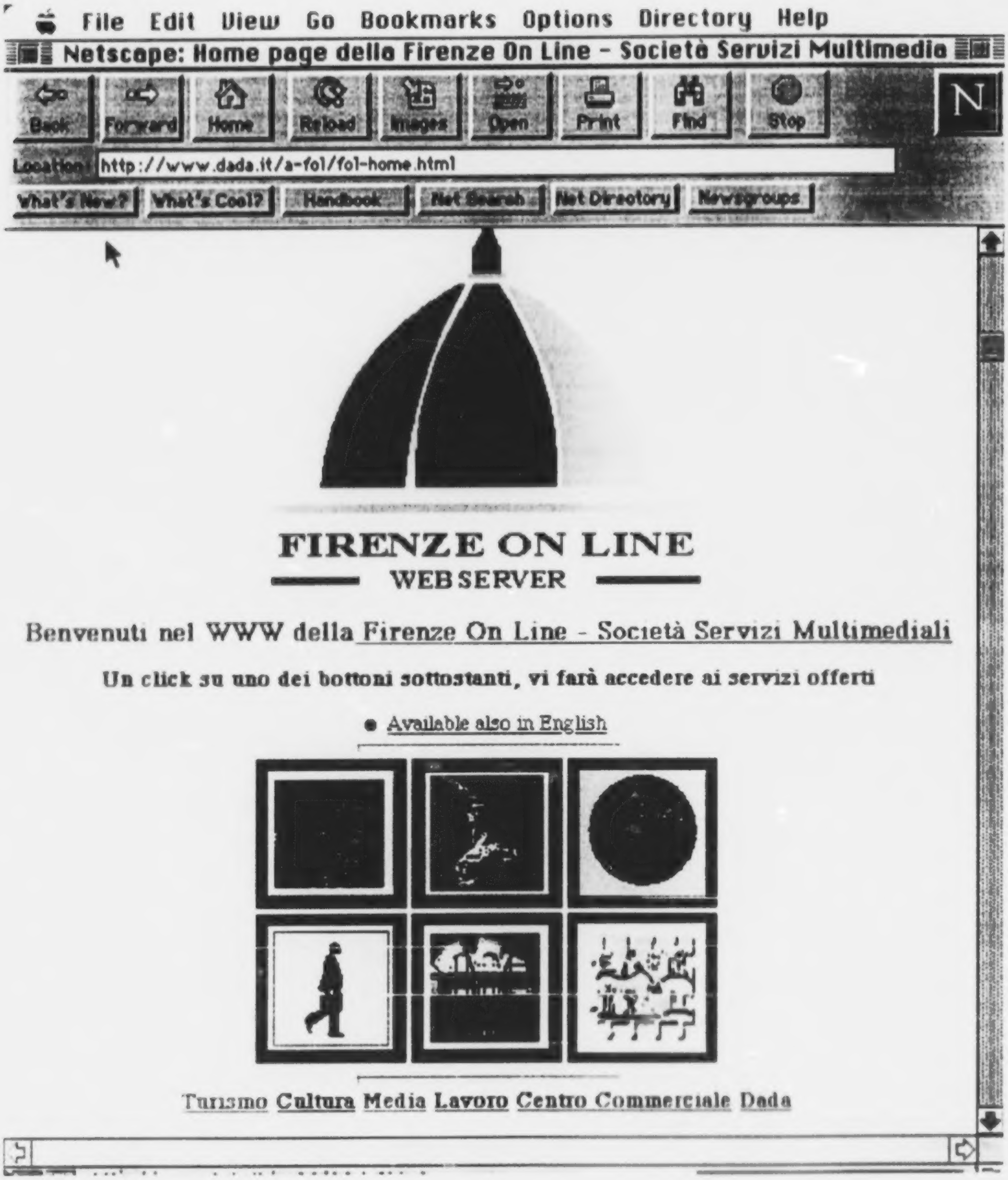
Language World
Conference and Exhibition

11 - 14 April 1997

University of Keele, Keele, Staffs

Theme: Languages in Context

For further information contact:
Association for Language Learning,
150 Railway Terrace, Rugby CV21 3HN
Tel: 01788 546443 Fax: 01788 544149


File
Edit
View
Go
Bookmarks
Options
Directory
Help
Back
Forward
Home
Reload
Images
Open
Print
Find
Stop
N
What's New?
What's Cool?
Handbook
Net Search
Net Directory
Newsgroups
Turismo
Cultura
Media
Lavoro
Centro Commerciale
Dada

Netscape: Home page della Firenze On Line - Società Servizi Multimedia

Location: http://www.dada.it/a-fol/fol-home.html

FIRENZE ON LINE

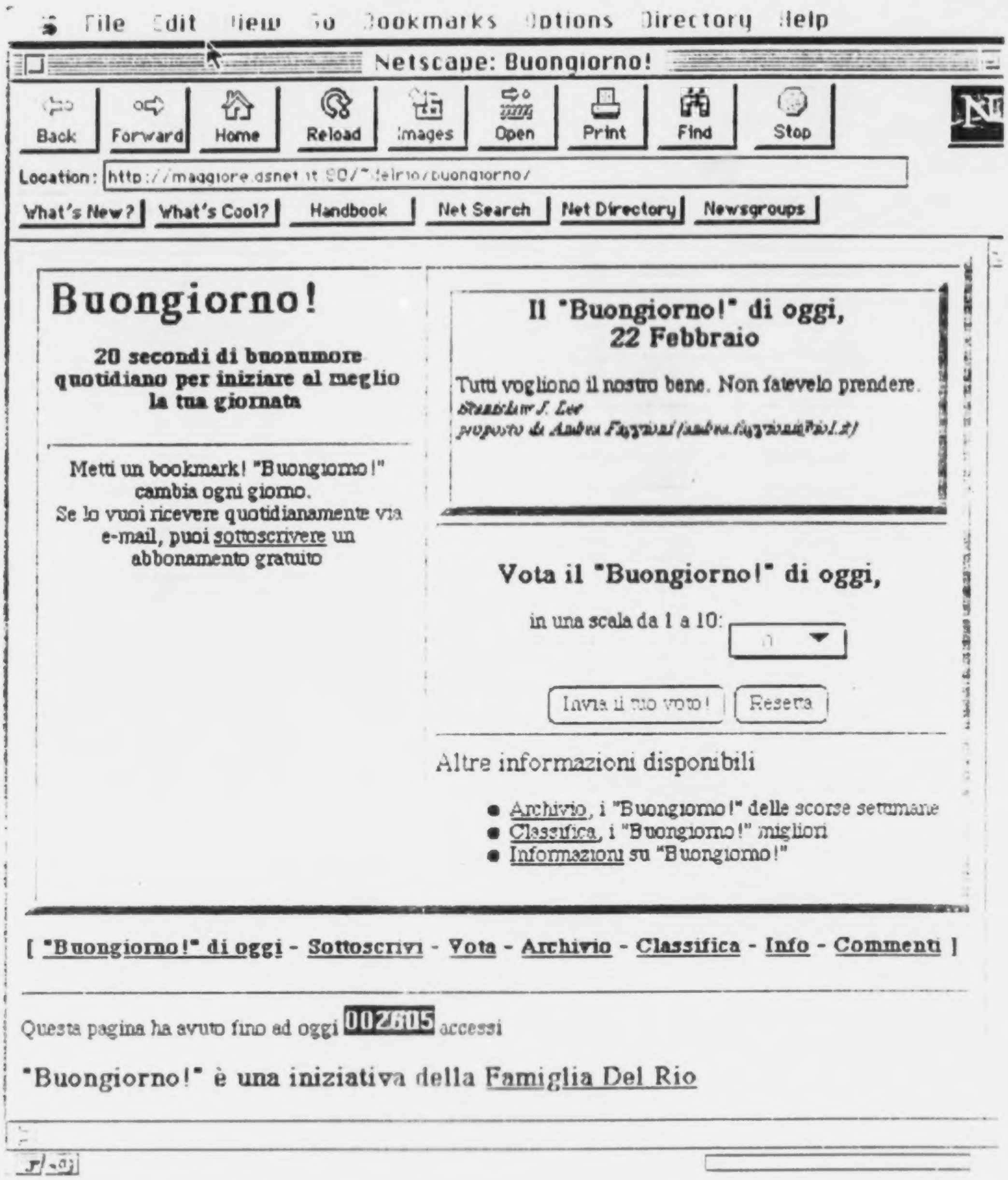
WEBSERVER

Benvenuti nel WWW della Firenze On Line - Società Servizi Multimediali

Un click su uno dei bottoni sottostanti, vi farà accedere ai servizi offerti

- Available also in English

BEST COPY AVAILABLE


File
Edit
View
Go
Bookmarks
Options
Directory
Help
Netscape: Buongiorno!
Back
Forward
Home
Reload
Images
Open
Print
Find
Stop
Location:
What's New?
What's Cool?
Handbook
Net Search
Net Directory
Newsgroups
Invia il tuo voto!
Reset

http://maggiore.dsnet.it:80/~delrio/buongiorno/

Buongiorno!

20 secondi di buonumore quotidiano per iniziare al meglio la tua giornata

Metti un bookmark! "Buongiorno!" cambia ogni giorno.
Se lo vuoi ricevere quotidianamente via e-mail, puoi sottoscrivere un abbonamento gratuito

Il "Buongiorno!" di oggi, 22 Febbraio

Tutti vogliono il nostro bene. Non fatevelo prendere.
Stanislaw J. Lec
proposto da Andrea Faggiani (andrea.faggiani@iol.it)

Vota il "Buongiorno!" di oggi,

in una scala da 1 a 10: 0

Altre informazioni disponibili

- Archivio, i "Buongiorno!" delle scorse settimane
- Classifica, i "Buongiorno!" migliori
- Informazioni su "Buongiorno!"

["Buongiorno!" di oggi - Sottoscrivi - Vota - Archivio - Classifica - Info - Commenti]

Questa pagina ha avuto fino ad oggi 002605 accessi

"Buongiorno!" è una iniziativa della Famiglia Del Rio

BEST COPY AVAILABLE

Lexicalisation and syntacticisation of the verb *piacere*: a study of the interlanguage of learners of Italian

Sara Laviosa-Braithwaite Shrewsbury

[Sara Laviosa-Braithwaite is a PhD student in Translation Studies at UMIST, Manchester, and also lectures in Italian. *Ed.*]

Introduction

As a teacher of Italian in many different contexts (adult, higher, further and vocational education), I have found that in communicative language courses the need for conveying likes and dislikes arises at a very early stage and in a variety of conversational and compositional tasks. This adequately reflects the way native speakers use language in everyday life as shown by two major corpora of spoken and written Italian: LIP (*Lessico di frequenza dell'italiano parlato*, 1992) and the University of Birmingham Italian Corpus (1993). The spoken corpus reveals that the verb *piacere* (to like) is most frequently used in everyday conversation at home, work, school, during leisure activities, on the phone, on the radio, and in television programmes. The written corpus shows that it occurs most frequently in the dialogues reported in novels and in the interviews that form part of magazine articles.

I have consistently observed in my teaching that, owing to its syntactic complexity, the verb *piacere* is usually mastered by native speakers of English over a long period of time. I was therefore curious to gain insights into the processes underlying its acquisition, hoping that this knowledge would assist me in devising more effective teaching methods.

Abstract

Sixteen undergraduates of the University of Wolverhampton who were learning Italian as a foreign language *ab initio* took part in a study of the acquisition of the verb *piacere*. The results suggest that this verb is learnt through the interplay of deductive reasoning, based on the knowledge of syntactic rules, and analogical reasoning, based on the properties of lexis. The traditionally assumed dichotomy between lexis and syntax in models of language description and foreign language learning is questioned, and the findings have significant pedagogical implications.

Theoretical background

Peters's model of first language acquisition: Peters proposes a sequence in L1 acquisition composed of three main processes: extraction, segmentation and fusion. *Extraction* is the process of identifying and remembering recurring chunks of speech out of the continuous flow of language present in the environment. *Segmentation* is the semantic and syntactic analysis of the extracted chunks of speech. Fusion is the process whereby long units of language are first created by applying the rules of syntax, and then stored in the lexicon as wholes for easy and fast retrieval. Peters (1985) identifies also three groups of Operating Principles (OPs) which guide the child in the perception and analysis of language. The first group, EX(tract), underlies the extraction phase and deals with the early recognition of units of language. The second group, SG(ment), and the third, FR(ame), underlie the segmentation phase. The SG(ment) OPs deal with the subdivision of the acquired units into sub-units. The FR(ame) OPs deal with the creation of morpho-syntactic frames. The FR(ame) OPs are:

FR:FRAME. If two (or more) units, after segmentation by any of the [segmentation] heuristics, appear to share a common sub-unit, A, followed or preceded by alternative sub-units, B or C, etc., take note of this fact, namely that there is a pattern in which A can be followed (or preceded) by either B or C, etc.

FR:SLOT. When you have a list of items, e.g. B, C, etc., that can co-occur with a given unit, A, notice properties common to the members of the list and assume that other items that have those properties can also occur in that slot.

FR:SEGMENT. Use known frames as templates in attempting to segment new utterances. (Peters, 1985).

Skehan's model of interlanguage development: Skehan (1992) incorporates Peters's insights into a model of adult foreign language learning (FLL) which consists of three phases: lexicalisation, syntacticisation, and relexicalisation. According to this model, learners initially rely on the use of unanalysed chunks of language to achieve communicative effectiveness. Later they apply the rules of syntax on this lexical basis to communicate accurately but slowly. Finally, under the pressure of real-time communication, they by-pass the 'syntactic mode' and access the reassembled units of language directly via the parallel 'lexical mode' in order to achieve both accuracy and fluency. The development of the learner's interlanguage is brought about by the tension existing between the 'analytic tendency' on the one hand, which is responsible for breaking down the unanalysed chunks, and the 'synthetic tendency' on the other, which integrates new structures into wholes. The phases proposed by Skehan generally correspond to Peters's and both models assume that lexis and syntax are two separate notions with regard both to language description and language learning.

I speculate that in the context[1] of adult instructed learning, providing the L2 is not agglutinated and is minimally inflected, there are a number of factors which lead, in the first stages of learning, to the immediate, though not complete, syntactic analysis of the lexical units of language. These factors are: reading and writing in addition to listening and speaking, instruction which is both 'form-focused and meaning-focused' (Ellis, 1992), and the knowledge of at least one language system. I therefore propose that lexicalisation and syntacticisation are not characterised by the absence and the presence of analysis respectively, as Skehan suggests, but by varying degrees of lexico-syntactic analysis.

The aim of this study was to test the validity of my speculations by investigating the acquisition of the structure of the verb *piacere* in the present tense indicative by a group of undergraduates studying Italian as a foreign language *ab initio*.

The structure of the verb *piacere*

I presented the verb *piacere* to my students as follows. To express likes and dislikes Italian uses the verb *piacere* which literally means *to be pleasing*. In order to say, for example, *I like Italian fashion*, I must say *Italian fashion is pleasing to me*:

Mi piace la moda italiana = Italian fashion is pleasing to me.

In order to say *I like going to the disco*, I must say *Going to the disco is pleasing to me*:

Mi piace andare in discoteca = Going to the disco is pleasing to me.

In order to say *I like jazz concerts*, I must say *Jazz concerts are pleasing to me*:

Mi piacciono i concerti jazz = Jazz concerts are pleasing to me.

In these sentences *la moda italiana*, *andare in discoteca* and *i concerti jazz* are the subjects, that is what is pleasing. *Mi* is the indirect object personal pronoun. It means *a me* (to me) and it refers to the person to whom something is pleasing.

Piacere is used mainly in the third person singular (*piace*), or the third person plural (*piacciono*). *Piace* is used when the subject, what is pleasing, is a singular noun, e.g. *la moda italiana* or an infinitive verb, e.g. *andare in discoteca*. *Piacciono* is used when the subject is a plural noun, e.g. *i concerti jazz*.

Here is how the present tense indicative of the verb *piacere* looks in full:

(a me)	mi	piace/piacciono
(a te)	ti	piace/piacciono
(a Lei)	Le	piace/piacciono
(a lui)	gli	piace/piacciono

(a lei)	le	piace/piacciono
(a noi)	ci	piace/piacciono
(a voi)	vi	piace/piacciono
(a Loro)	Gli	piace/piacciono
(a loro)	gli	piace/piacciono.

[Purists, and I include myself among their number, would much prefer *Loro* and *loro* respectively, placed after the verb, in the last two instances cited above. *Ed.*]

If the person to whom something is pleasing is expressed by a proper noun, for example *Maria*, then the preposition *a* (which means *to*) must go in front. For example:

A Maria piace la letteratura = Literature is pleasing to Mary.

With indefinite pronouns such as *tutti* (*everybody*), *nessuno* (*nobody*), *molti* (*many*) and *tanti* (*so many*), *a* is also needed. For example:

A nessuno piace il rumore = Noise is pleasing to nobody.

To express dislikes you say:
a me non piace/piacciono;
a Maria non piace/piacciono;
a molti non piace/piacciono.

[It is of course equally acceptable to use the simple indirect personal pronoun format in the first instance cited above: *non mi piace/piacciono. Ed.*]

Statement of hypotheses

The following hypotheses were considered to be consistent with my speculations regarding the inter-relationship between lexicalisation and syntacticisation.

Hypothesis A: The inexplicit forms of the verb *piacere* – that is those in which the indirect object is realised by an agglutinated personal pronoun – are produced with a fairly high level of accuracy that remains constant throughout the learning period.

Hypothesis B: The parallel explicit forms – those in which the indirect object is realised by personal nouns or by indefinite pronouns – (and their accurate production depends on the full analysis of the underlying syntactic structure) are initially produced with a very low level of accuracy that increases considerably during the learning period.

Hypothesis C: Analysis of the common errors made when producing the inexplicit and explicit forms of the verb *piacere* shows evidence, throughout the learning period, of concomitant lexis-driven and syntax-driven reasoning.

The first two hypotheses test the existence of lexicalisation and syntacticisation. The third one tests their inter-relationship.

Method

The Subjects: these were sixteen undergraduates of the University of Wolverhampton, learning Italian as a foreign language *ab initio*. All except one were native speakers of English. All except one had advanced knowledge of two foreign languages. The average age of the majority was 20, one subject was 30, and another was 73. Fourteen were females and two males. The language course consisted of twelve sessions each of four hours duration with a break of twenty minutes.

The Materials: three written tests were administered in total: the first in week 4, the second in week 8, and the third in week 12. The tests consisted of two types of tasks. In the first, designed to test the inexplicit forms, the subjects were asked to complete eight sentences with the correct form of the verb *piacere* and a suitable personal pronoun. In the second, designed to test the explicit forms, the subjects were asked to form four complete sentences with the elements indicated, using the correct form of the verb *piacere* (see Appendix I). The sentences were selected from 262 citations of *piace* and 48 citations of *piacciono*, extracted from the Birmingham University written Italian Corpus of 3.5M words. The order of presentation of the sentences in each test was randomised.

Procedure: the tests were administered in the third hour of the four-hour session. In order to ensure that the students were genuinely motivated to perform to the best of their abilities the tests were included in their continuous in-course assessment. The time allowed to complete each test was thirty minutes. The meaning and structure of the verb *piacere* were formally introduced during the third hour of the first session of the language course.

After the presentation phase, the students carried out a series of communicative activities both individually and in pairs in which they had the opportunity to use both the inexplicit and the explicit forms. Error correction was carried out by the teacher at the end of each activity and consisted in providing the appropriate complete form of the verb *piacere*. No further explanation of the meaning and structure of the verb *piacere* was given until week 5 when the marked tests were distributed and the errors were discussed in class. In week 3 the reflexive verbs were introduced together with the reflexive pronouns and the direct object personal pronouns. The syntactic differences between these three sets of pronouns, which are lexically similar except for the third person singular and third person plural (see Appendix II), were pointed out. Finally, in week 11 the past tense of the reflexive verbs was introduced.

Results

Correct answers: the level of accuracy achieved for the inexplicit forms was fairly high and remained constant throughout the learning period (55% in week 4, 56% in week 8, and 55% in week 12). Hypothesis A was therefore confirmed.

The level of accuracy achieved for the explicit forms was very low in week 4 (6%). This increased considerably and in a non-linear way in the succeeding weeks (50% in week 8, and 28% in week 12). Hypothesis B was therefore confirmed (see Figure 1).

Errors – inexplicit forms: three groups of common errors were identified in the answers given to the tests of the inexplicit forms. Their distribution over the learning period remained unchanged. These groups were:

(A) incorrect subject-verb agreement;
(B) inappropriate indirect object personal pronoun;
(C) substitution of the indirect object personal pronoun with either the reflexive or the direct object personal pronoun.

Errors – explicit forms: in weeks 4 and 12 the most common error in the tests of the explicit forms was the use of the following structure (which I call category D):

noun group + indirect personal pronoun + verb + subject

in place of the correct structure:

indirect object + verb + subject.

Embedded in this error type the substitution of the indirect object personal pronoun with either the reflexive or the direct object personal pronoun was the most common error (which I call category E).

In week 8 the majority of errors in the tests of the explicit forms was idiosyncratic. One group of errors (23.07%) (which I call category F) was the use of the following structure:

noun group + verb + subject (see Figure 1).

Analysis of results

Accuracy levels: it is very significant that the level of accuracy for the explicit forms was in the initial stages so low compared with that for the inexplicit forms. This contrast in accuracy suggests that the vast majority of learners (93.75%) used expressions the underlying syntactic structure of which had not been fully analysed. There seems therefore to be evidence for lexicalisation.

It is equally very significant that the level of accuracy achieved in the explicit forms rose so sharply in the 8th week that it almost equalled that of the inexplicit forms. Such a sharp improvement in performance seems to suggest that the learners were at this stage producing forms which had undergone a great deal of syntactic analysis, possibly as a result of both error correction of the previous test and further explanation of the syntactic rule in the 5th week. There is, therefore, supporting evidence for syntacticisation.

The non-linear increase in accuracy for the explicit forms can be explained in terms of what Kellerman (1985) describes as U-shaped growth in FLL. The U-shape refers to the graphic representation of learners' accuracy, which in several studies (Lightbown, 1983; Hyltenstam, 1977) has been shown to rise at first, then drop for a period before rising to higher levels. It is plausible to suggest that for a number of learners the syntacticised structure of the verb *piacere* may have undergone some restructuring as a result of learning other structures such as the past tense of reflexive verbs.

Common errors – inexplicit forms: error category A includes those errors which show incorrect subject-verb agreement. The specific instances of this type of error are:

List of infinitives as subject + plural verb:
Mi piacciono andare a ballare; poi nuotare, sciare e baciare i ragazzi.*
List of items as subject + plural verb:
Gioco a cricket ma anche al calcio. Mi piacciono tutto, la tradizione inglese e lo sport popolare.*
Plural relative pronoun as subject + singular verb:
Scriviamo quali sono le cose che ci piace, qualunque cosa, senza paura.*
Nella tua lista hai messo solo persone che ti piace.*

The first two instances seem to be the result of applying to the construction of the verb *piacere* the general syntactic rule which governs the number agreement between subject and verb. When the subject is realised, however, by more than one item, either noun or infinitive, the verb *piacere* remains singular: *piace*. This type of error indicates deductive reasoning based on the assumption that the verb *piacere* behaves like any other verb with regard to subject-verb agreement. It also reveals that the subject-verb relationship in the structure of the verb *piacere* has been analysed. What is in fact causing the error is not lack of analysis but lack of knowledge of the specific rule of use of this type of verb. This is usually acquired through exposure to authentic written and oral material, and/or direct instruction from the teacher, since grammars and course-books do not normally refer to this rule. In this particular situation, I decided not to mention it because I did not want to overload my beginner students with yet another grammatical rule after my lengthy syntactic presentation of the present indicative of the verb.

The third instance of error belonging to category A suggests that some learners were unable to identify the plural referent of the relative pronoun. This is probably caused by their inability to produce the inexplicit construction of *piacere* in a position other than that of an independent clause.

Error category B includes those errors which show the use of an inappropriate indirect object personal pronoun. An example is:

Che cosa vi piace di piú fare insieme? Mi piace fare le spese, cucinare.*

It predominantly involves *gli*, *le*, *ci* and *vi*, and may be due to one or both of these factors:

(1) failure to remember these personal pronouns because they are less used in classroom communicative tasks compared with *mi* and *ti;* and
(2) poor understanding of the referent of these personal pronouns.

The former suggests a connection between frequency of use, memorisation and accuracy. The latter could be accounted for in terms of Peters's mis-application of the FR:SLOT OP, that is in terms of insufficient analysis of the sub-units preceding the verb slot of the frame.

Error category C includes those errors which show the substitution of the third person singular indirect object personal pronoun by the corresponding reflexive or direct object personal pronoun. Examples are:

La mamma è contenta, si piace l'idea.*
Biagio ha deciso: la montagna lo piace.*

This type of error involves the blending of three categories of personal pronouns which are lexically similar and occupy the same position in the word order of the sentence, but are syntactically different. This error can also be explained as the result of the mis-application of the FR:SLOT OP. The learners have in fact, on the basis of lexical and positional similarities, overgeneralised the class of items that can occupy the slot preceding the verb. This finding lends support to the principle that lexis does not lie inert in the mental lexicon but forms the basis of analogical inferences (Pirelli, 1994).

Summary of error analysis for the inexplicit forms

The FR:FRAME and the FR:SLOT OPs have been, on the whole, correctly applied to the verb forms *piace* and *piacciono* and the items that follow them, but for the items preceding the verb slot there is evidence of mis-application of the FR:SLOT OP. The resulting frame used as template to segment new utterances seems to be:

indirect object personal pronoun slot (partially analysed)/verb slot (analysed to a large extent)/subject slot (analysed to a large extent).

Common errors – explicit forms: the error analysis of the explicit forms confirms the above conclusion. The most common error in the production of the explicit forms in weeks 4 and 12 is the use of the structure:

noun group + indirect object personal pronoun + verb + subject

instead of the correct structure:

indirect object + verb + subject.

An example is:

Nessuno gli piace andare a caccia da solo.*

In this structure the subject-verb agreement is correct but what should be the indirect object is treated as a noun group preceded by no preposition and followed by an indirect object personal pronoun which agrees in gender and number with the noun group.

Moreover, in 44% of the instances of this structure, as in error category B of the inexplicit forms, the third person singular and plural indirect object personal pronouns are substituted by the corresponding reflexive or direct object personal pronoun (error category E). Examples are:

I giovanotti si piace vedersi attorno in casa una ragazza.*

Le aziende le piace il modo in cui traduco i problemi tecnologici.*

From these errors it can be plausibly inferred, in line with the analysis put forward for the inexplicit forms, that the frame used as template to segment new utterances is:

indirect object personal pronoun slot (partially analysed)/verb slot (analysed to a large extent)/subject slot (analysed to a large extent).

The element in the sentence which does not fit this frame – and is correctly identified as the person who likes or dislikes – appears to have been added to the frame as a noun group to which the appropriate indirect object personal pronoun is then referred.

In my view, it is precisely the partial analysis of the indirect object personal pronoun that gives rise to error categories D and E. Three pieces of evidence support this view: the non-recognition of the noun group as the indirect object; the reluctance to separate the indirect object personal pronoun from the verb; and the blending of the three categories of personal pronouns.

Summary of error analysis: inexplicit and explicit forms

The learner seems to use throughout the learning period both deductive reasoning, based on knowledge of abstract syntactic rules, and analogical reasoning, based on knowledge derived from the lexical, semantic and positional properties of the words that form the structure of the verb *piacere*. Hypothesis C was therefore confirmed.

Moreover, with regard to week 8, most of the errors do not fall into clearly defined categories. They are mostly idiosyncratic apart from a small group which shows the use of the structure:

noun group + verb + subject.

An example is:

I dirigenti del gruppo piace il progetto di Sandri.*

This again reveals correct subject-verb agreement but lack of analysis of the syntactic role of the noun group which should have been identified as the indirect object. I speculate that the learners may have ignored or not noticed the error correction of the previous test involving the transformation of the noun group into an indirect object and have inferred this frame only from the error correction which penalised the use of the indirect object personal pronoun.

239A

Concluding comments

The qualitative results obtained from the analysis of the common errors show that lexicalisation does not appear to be a stage in which unanalysed lexical chunks are extracted from the flow of language, but it appears to be characterised by the creation of frames which are derived from the partial lexico-syntactic analysis of the inexplicit forms. This means that the learner's exposure to the forms *mi piace la pasta, mi piace il cinema, mi piace ballare*, for example, leads to the creation of the following frame:

> *mi* = word preceding the verb, refers to person who likes, it is a personal pronoun and is the first person singular/ *piace* = follows person who likes, verb that expresses 'likes' in the third person singular, it agrees with the word that follows/*la pasta, il cinema, ballare* = words that follow *piace*, express what is liked, all singular and agree with *piace*.

The same way of reasoning follows the exposure to forms such as *mi piacciono i ragazzi italiani, mi piacciono le canzoni italiane, mi piacciono le tagliatelle*. Once created, the frames seem to be used as templates to segment new utterances and form the basis for L2 production.

The syntacticisation stage appears to be characterised by further lexico-syntactic analysis of these initial frames possibly as a result of error correction and further explanation of the syntactic rule. Lexicalisation and syntacticisation do not appear therefore to be clearly demarcated stages but rather aspects of a continuum in which the development of lexical competence is inseparable from that of syntax, and progress along this continuum is driven by varying degrees of lexico-syntactic analysis based on both analogical and deductive reasoning.

This is consistent with Willis's position according to which 'the ability to lexicalise is limited by the learner's syntactic ability' (*Personal communication*, 1994). This statement is based on the view that language is not a system of structurally related elements for the coding of meaning – the 'slot and filler' model of language (Sinclair, 1991) – but is a system of meanings that are expressed through the co-selection of lexis and syntax.

Pedagogical implications

Assuming Pienemann's (1985) notion of 'natural grading', according to which instruction can help the learner to speed up her/his progress if it conforms to the natural sequence of development of a particular structure, I think that in the initial stages – when learners analyse to a large extent the S + V relationship and use correctly the first and second person singular indirect object personal pronouns (*mi* and *ti*) – it would be more effective to concentrate the teaching on these two personal pronouns. Communicative tasks may be devised in which these two pronouns are used both in their agglutinated form (*mi* and *ti*), and in their expanded form (*a me* and *a te*). This would be suitable material upon which inferential reasoning could operate and correct framing carried out. The subject may be varied to include singular and plural nouns, single and multiple infinitives, or a combination of the two, in order to enable the learner to acquire the particular rule of use of this verb according to which if there is more than one singular noun in the sentence and/or more than one infinitive as a subject, the verb remains singular.[2] After collecting enough evidence that these forms have been mastered both lexically and syntactically, I would adopt the same approach for the other personal pronouns and finally for the explicit forms. I am therefore proposing that for pedagogic purposes the different forms of the verb *piacere* may be divided into inexplicit and explicit, and the former be further subdivided into frequent (in terms of number of occurrences in the Corpus) (i.e. *mi, ti*) and infrequent (i.e. *ci, vi, gli, le*).

Since the completion of this study I have adopted this teaching methodology and I am now in the process of evaluating its effectiveness.

Notes

1. Two main assumptions underlie my speculations:

240

(a) the students are all equally motivated and have the same cognitive ability;
(b) the effect of differences in learning styles is not taken into account.

2. Only one instance was found in the written corpus in which a list of proper nouns agreed with the plural form of the verb.

References

De Mauro, T., Mancini, F., Vedovelli, M. and Voghera, M. (1993), *Lessico di frequenza dell'italiano parlato*, ricerca a cura dell'Osservatorio linguistico e culturale italiano (OLCI) dell'Università di Roma «La Sapienza», Etaslibri.

Ellis, R. (1992), *Instructed Second Language Acquisition*, Oxford, Blackwell.

Kellerman, E. (1985), 'If at first you do succeed', in Gass, S. and Madden, C., eds, *Input and Second Language Acquisition*, Rowley, Mass., Newbury House.

Hyltenstam, K. (1977), 'Implicational Patterns in Interlanguage Syntax Variation', in *Language Learning*, 27, 2, pp 383–411.

Lightbown, P. (1983), 'Exploring relationships between developmental and instructional sequences in L2 acquisition', in Seliger, H. and Long, M., eds, *Classroom Oriented Research in Second Language Acquisition*, Rowley, Mass., Newbury House.

Peters, A. M. (1983), *The Units of Language Acquisition*, Cambridge, Cambridge University Press.

Peters, A. M. (1985), 'Language Segmentation: Operating Principles for the Perception and Analysis of Language', in Slobin, D. I., ed., *The Crosslinguistic Study of Language Acquisition*, vol. 2, *Theoretical Issues*, London, Lawrence Erlbaum Associates.

Pienemann, M. (1985), 'Learnability and syllabus construction', in Hyltenstam, K. and Pienemann, M., eds, *Modelling and Assessing Second Language Acquisition*, Clevedon, Avon, Multilingual Matters.

Pirelli, V. (1994), 'Word paradigms in Italian: an analogy-based view', Workshop on Computers and Romance Languages, UMIST, Manchester.

Sinclair, J. (1992), *Corpus Concordance Collocation*, Oxford, Oxford University Press.

Skehan, P. (1992), 'Second Language Acquisition Strategies and Task-based Learning', *Thames Valley University Working Papers in English Language Teaching*.

University of Birmingham Written Italian Corpus (1993), Department of Italian, Birmingham.

Willis, D. (1990), *The Lexical Syllabus*, London, Collins Cobuild.

Figure 1. Accuracy Levels

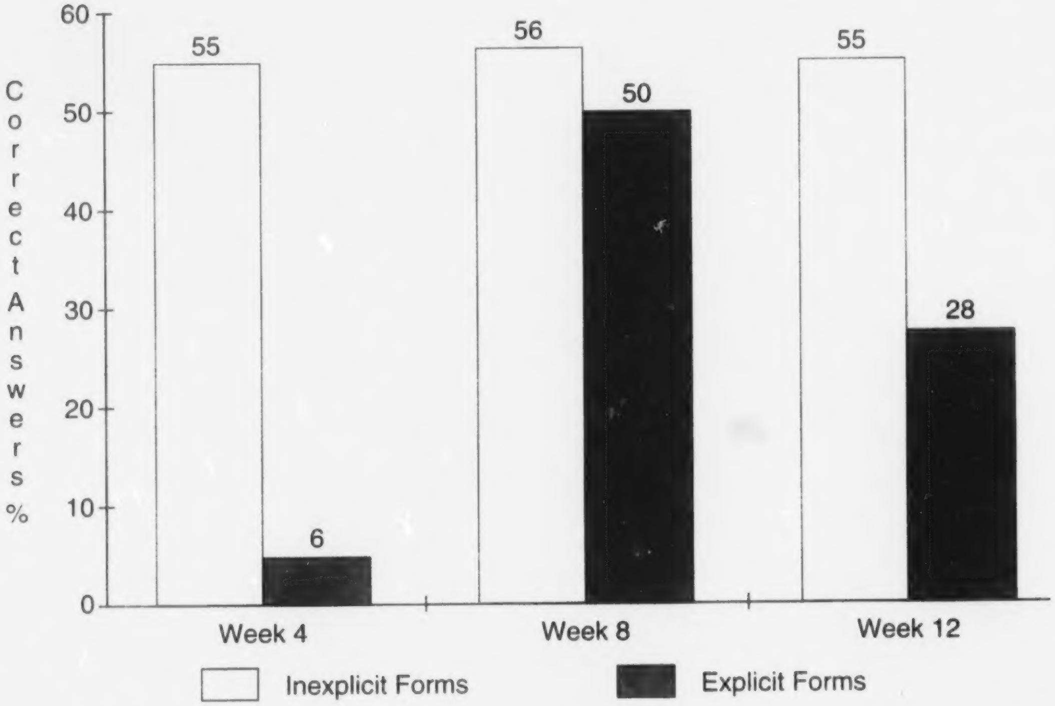


Table 1. Common Errors %

	Wk 4	Wk 8	Wk 12
Inexplicit Forms			
S + V Agreement	24.5	23.3	14.3
Inappropriate Indirect O Per. Pr.	24.5	26.6	17.8
Substitution of Indirect O Per. Pr. with corresponding reflexive or Direct O Per. Pr.	19.3	11.6	16
Explicit Forms			
NG + Indirect O Per. Pr. + V + S	66		51
NG + Indirect O Per. Pr. + V + S together with substitution	28		29
NG + V + S		23	

Appendix I

Wolverhampton Language Programme

Essential Italian for Specialist Linguists

Week 4

Complete the following sentences using the correct form of the verb 'piacere' and a suitable personal pronoun.

1. ______________________________ soprattutto i fiori molto profumati, in particolare le rose.
2. 'Quali sono i tuoi hobbies?'
   '______________________________ andare a ballare; poi nuotare, sciare e baciare i ragazzi.'
3. Biagio ha deciso: la montagna ______________________________ molto e ci sono tante cose da imparare.
4. 'In particolare che cosa vi piace di piú fare insieme?'
   '______________________________ fare le spese, cucinare.'
5. '______________________________ mangiare?'
   'Mi piace molto la buona cucina, ma non sono una golosa.'
6. '______________________________ i film tristi, drammatici.'
7. 'Se ______________________________ guidare come piace a me, perché non venite a trovarmi?'
8. Mio padre ha proposto di andare ad abitare a Bienenhof e la mamma è contenta, ______________________________ l'idea.

Form complete sentences with the elements indicated below using the correct form of the verb 'piacere'.

1. Nessuno/andare a caccia da solo.

   ____

2. La gente/i dolci, e Pigolino ne ha per tutti i gusti.

____

3. Puffi e la sua amica/scavare buche vicino agli alberi.

____

4. Le fiabe di Calvino/i piccoli e grandi; sono un capolavoro della letteratura.

____

Week 8

Complete the following sentences using the correct form of the verb 'piacere' and a suitable personal pronoun.

1. Gioco a cricket ma anche al calcio ____________________________ tutto, la tradizione inglese e lo sport popolare.
2. Scriviamo quali sono le cose che ____________________________ , qualunque cosa, senza paura.
3. ____________________________ tanto l'Italia, non volete sapere quello che pensiamo e che diciamo?
4. Umberto Eco è un lavoratore instancabile, ____________________________ interessarsi di tutto.
5. È fortunata, sta dove ____________________________: a Varese. Ha un fidanzato che ama, una famiglia simpatica, un fratello e una sorella.
6. Biagio spalanca gli occhi affascinato:
   le farfalle ____________________________ molto e questa è cosí bella, con le sue ali blu!
7. '____________________________ le feste tradizionali?'
   'Abbastanza. Mi piace per esempio vivere il Natale in famiglia, in Italia.'
8. '____________________________ andare in slitta, o a pattinare?'

Form complete sentences with the elements indicated below using the correct form of the verb 'piacere'.

1. Gente/i nostri dischi, non i nostri vestiti o i nostri filmati.

____

2. Gli Argentini/dire di se stessi che posseggono la raffinatezza inglese.

____

3. I Romani/i forestieri, e sono certa che a Roma lei si troverà bene.

____

4. Il progetto di Sandri/i dirigenti del gruppo.

____

Week 12

Complete the following sentences using the correct form of the verb 'piacere' and a suitable personal pronoun.

1. Ho voglia di partecipare a vari concerti di beneficenza. Un po' perché ___________ ______________________ aiutare la gente. E poi perché è un modo di far sentire le mie canzoni.
2. Neghiamo la lotta di classe; non ___________________________________ gli scioperi.
3. La ginnastica ___________________________________ , ma non sopportate l'idea di stare un'ora chiusi dentro una palestra?
4. Nella tua lista hai messo solo persone che ___________________________________.
5. 'Che cosa rappresenta per lei questa casa di famiglia?'
   'È il luogo della mia infanzia e mi piace passeggiare nel parco soprattutto in autunno. ___________________________________ anche le opere d'arte che sono raccolte qui.'
6. Ha ammesso di non voler far parte del mondo del rock. Anzi il rock non___________ ________________________ proprio: preferisce da sempre il jazz, la musica classica.
7. Negli intervalli dei servizi fotografici la si vede con un libro in mano, _____________ ______________________ essere aggiornata, leggere gli autori piú interessanti.
8. '___________________________________ stare con me? piú con me che con Antonietta?'
   'Molto di piú, molto ma molto di piú.'

Form complete sentences with the elements indicated below using the correct form of the verb 'piacere'.

1. Pochi uomini/crearsi complicazioni, meglio subirle.

   ____

2. Le aziende/il modo in cui traduco i problemi tecnologici.

   ____

3. I giovanotti/vedersi attorno in casa una ragazza.

   ____

4. Quegli altri/fare lo spettacolo, ma a me lo spettacolo non piace.

   ____

Appendix II

Italian	**Personal**	**Pronouns**	
Direct Object	*Indirect Object*	*Reflexive*	
mi	mi	mi	1st sing
ti	ti	ti	2nd sing
lo	gli	si	3rd sing masc
la	le	si	3rd sing fem
ci	ci	ci	1st plural
vi	vi	vi	2nd plural
li	gli	si	3rd plural masc
le	gli	si	3rd plural fem

Central Bureau for Educational Visits and Exchanges

School and Area Linking Team

COMENIUS Action 1 Potential Partners

These schools are among those looking to establish a multilateral partnership under COMENIUS Action 1 and wish to make contact with a British partner to work on an EEP. This aspect of the EU SOCRATES programme covers all areas of the curriculum and obviously language could underpin the project

Schools in Italy	EEP	Age
1. Scuola Media J.Sansovino	Environment, Sciences, Media, European Identity	11-14
2. IMS "San Giovanni Bosco"	Foreign Language Teaching	14-18
3. Mario Pagano	Negotiable	14-18
4. Giacomo Leopardi	Languages, Social Studies	6-10
5. Scuola Media Statale "Papa "Giovanni XXIII"	Link between school & the world of work, Cultural Traditions, Media	11-14
6. Liceo Scientifico G. Tarantino	Negotiable	14-19
7. IPSSCT Afragola	Migration problems, Youth issues, foreigners in Italy	16
8. ITIS "Galvani"	Sciences, Technology	14-18
9. Istituto Magistrale M. Montessori	Languages/Negotiable	14-18
10. ITF G Bruno	Preservation & adaption of local heritage to the modern world	14-18
11. Istituto Statale d'Arte	Arts, Cultural Traditions	14-19

For further details contact: Central Bureau School & Area Linking Team,
International Dimension Programmes, 10 Spring Gardens, London SW1A2BN
Tel: 0171 389 4419 or 0171 389 4813 Fax: 0171 389 4426

La famiglia italiana contemporanea fra continuità e cambiamento

Carmela Avella Kellaway London E5

[Readers are invited to consult pages 50-54 of *Tuttitalia* 12, December 1995, for the graphs and tables referred to in the body of this article. Further details of sources are given at the conclusion of the present article. *Ed.*]

Introduzione

In questo articolo analizzeremo alcuni aspetti, dalla legislazione al costume, delle tematiche riguardanti la famiglia italiana contemporanea. Con l'aiuto di tabelle e statistiche tenteremo di cogliere i fatti piú salienti che negli ultimi decenni hanno contribuito ai cambiamenti nella sfera dei valori individuali e al diffondersi di atteggiamenti e comportamenti reali piú consoni al resto dei Paesi europei.

Matrimoni: ci si sposa di meno

L'aumento del numero di matrimoni è una caratteristica comune ai paesi industrializzati. A partire dagli anni Sessanta assistiamo a una inversione di tendenza: i matrimoni diminuiscono dapprima nei Paesi scandinavi e piú tardi negli altri, come indica la tabella 2. In Italia questo trend si è accentuato maggiormente negli ultimi anni ed è visibile anche nell'Italia del Sud dove tradizionalmente si effettuavano piú matrimoni che nel Nord.[1]

Molte sono le cause del calo dei matrimoni. A quelle piú generali, quali la diminuzione dei matrimoni contratti prima dei venti anni e la diminuzione della popolazione in età da matrimonio, comuni a tutti i paesi industrializzati[2] (Fig. 2), se ne aggiunge un'altra propria della situazione economica italiana. Gli studiosi sono concordi nell'evidenziare l'importanza dell'aspetto economico nel decidere se sposarsi o meno.

In Italia l'11,3% della popolazione è disoccupato, all'interno di questa fascia il 55% è dato da coloro che sono in cerca di prima occupazione: l'affitto di un appartamento nelle grandi città è, in media, intorno al milione mensile, l'edilizia popolare non riesce a far fronte alla sempre piú numerosa richiesta di alloggi e, date le modalità di accesso ai bandi di assegnazione, la giovane coppia con un reddito non troppo promettente (come è nella maggioranza dei casi) non ha alcuna speranza di potervi accedere.[3]

Sebbene si contrae matrimonio intorno ai 23–24 anni per le donne e 26–27 per gli uomini, i primi rapporti sessuali si collocano tra i 15 e 17 anni. L'età minima per contrarre matrimonio in Italia è quella della maggiore età, cioè diciotto anni. La maggiore età fu stabilita dal nuovo diritto di famiglia nel 1975. Il tribunale può ammettere per motivi gravi al matrimonio chi ha compiuto sedici anni (art. 84 del Codice Civile), per esempio i casi di gravidanza. Questa normativa ha contribuito a ridurre le percentuali di matrimoni minorili e una caduta dei matrimoni nella generazione successiva.

Il matrimonio è considerato ancora il modella di rapporto di coppia piú approvato. Questo trova largo riscontro nell'85,5% delle persone intervistate dall'Istituto Ricerche Popolari (IRP) nel 1983.[4] Nella stessa indagine solo il 15% dichiara di preferire la convivenza non matrimoniale e il 4% preferisce vivere da solo/a. La concezione del matrimonio degli intervistati non è univoca ma si presta a diverse interpretazioni. La dimensione sentimentale è sí importante, ma la garanzia di stabilità e serietà del rapporto è data dalla dimensione istituzionale. Per questi il rapporto di coppia è subordinato alla procreazione e alla dedizione ai figli; per altri invece la dimensione istituzionale esprime stabilità ed impegno reciproco ma senza costrizioni. Per il 15% che dichiara di preferire la convivenza non matrimoniale, la dimensione istituzionale è la negazione del rapporto d'amore. Ulteriori indagini, effettuate di recente, sugli atteggiamenti degli/delle italiani/e, mostrano come, nell'arco di poco piú di un decennio, essi siano cambiati.

Oggi ad esempio, l'80% dei giovani dichiara che sia «ammissibile vivere insieme senza essere sposati» e il 43% si dichiara disponibile.[5]

Chiesa o Municipio?

Negli ultimi decenni si è avuto un aumento di matrimoni con solo rito civile soprattutto nelle grandi città del Centro-Nord. Il fenomeno interessa in misura crescente i primi matrimoni. Questi rappresentavano il 2,4% nel 1951, il 3,9% nel 1971, e il 14,7% nel 1987 (tabella 8). Il fascino dell'abito bianco, dell'*Ave Maria*, delle macchine d'epoca, che caratterizza il matrimonio religioso, fa ancora presa sugli/sulle italiani/e, sebbene in contrasto con altri indicatori quali l'andare a messa. Nel 1983, questa pratica interessava il 30% della popolazione, mentre si celebravano l'85% di riti matrimoniali religiosi. Nel 1991, l'andare a messa interessa il 15% della popolazione di Milano e Roma, il 7% quella di Firenze, e il 5% di Bologna.

Questa discrepanza tra la bassa pratica religiosa (l'andare a messa) e l'alto tasso di matrimonio religioso mostra come la religione rappresenti un aspetto della tradizione. Sulla stessa scia si pongono altri dati dell'IRP del 1983 sugli atteggiamenti degli/delle italiani/e. La stragrande maggioranza delle persone intervistate, circa l'85%, si schiera a favore della dissolubilità piú o meno controllata del matrimonio, contro un 10,6% a favore dell'indissolubilità.

Il diritto di famiglia introdotto nel 1975 rispecchia la nuova importanza data alla coppia, e allo scioglimento del vincolo matrimoniale. I rapporti fra i coniugi sono piú simmetrici che in quello emanato nel 1942. Per esempio, la figura del capofamiglia, il marito, è stato abrogato. Il marito esercitava la potestà maritale e obbligava la moglie a prenderne il cognome e a seguirlo ovunque.

Cambiamenti dei ruoli sessuali

Altri dati mettono in discussione gli stereotipi dei modelli maschili e femminili degli/delle italiani/e. Questi vengono dalla stessa ricerca menzionata nel paragrafo precedente. Quasi la metà degli intervistati (46%) è favorevole a ruoli totalmente simmetrici e paritari in cui marito e moglie hanno le stesse responsabilità familiari. Quasi un terzo (30%) è invece a favore di ruoli asimmetrici in cui la donna mantiene sí un'attività professionale ma la cui responsabilità primaria è la funzione domestica. Infine il 23% è favorevole ad una visione tradizionale di chiara divisione di sfere e responsabilità.

Verso una famiglia con due figli

«Mettere su famiglia», espressione tipicamente italiana, si riferisce al fatto di sposarsi e dar corso ad una catena generazionale. Secondo indagini effettuate nel 1983 dall'IRP, una percentuale consistente (38%) ha dichiarato che lo scopo del matrimonio è la procreazione (anche se ridotta a due figli). In Italia la riduzione della fecondità avviene piú lentamente che negli altri Paesi europei. La perduranza e la predominanza di una popolazione rurale, in cui i figli sono considerati una risorsa familiare, mantiene piú a lungo il modello di famiglia produttiva e feconda. Nei secoli scorsi, pur con le diverse variabilità geografiche di modelli di famiglia, il numero di figli era relativamente contenuto: 5–6 per famiglia. La denatalità ha visto in testa le città rispetto alla campagna e il Nord rispetto al Sud. È cominciata all'inizio del secolo col processo di industrializzazione ed è continuata sistematicamente tanto da preoccupare seriamente il regime fascista. La Figura 3 mostra come dal 1950 il fenomeno della riduzione di natalità è andato omogeneizzandosi: tutte le nazioni europee, ad esempio con fecondità alta quali l'Olanda o relativamente bassa come la Repubblica

Federale Tedesca, registrano dapprima una crescita e poi dal 1964–65 una caduta intensa della fecondità. In Italia la caduta della fecondità si realizza in due fasi, dal '65 al '74 con un declino relativamente lento, con un indice di 2,5 a 2,3 figli per donna, ad una piú rapida caduta che non sembra interrompersi, contrariamente a quanto accade negli altri Paesi europei dove, a partire dal 1975, si registra una stasi che sembra perdurare. Il numero medio dei figli per famiglia per le donne nate fino al 1940 era grosso modo di 2–3, per generazioni successive si colloca intorno a 1,8. Se questo tasso di crescita della popolazione si ferma o si abbassa «nel 2025 sulla nostra penisola dovremmo essere un milione in meno rispetto ai 57,8 milioni di oggi».[6]

Ricerche effettuate concludono che c'è una sostanziale omogeneità tra modello ideale e comportamenti effettivi a partire dalla fine degli anni Sessanta: prevale il modello di famiglia con due figli. Il modello di famiglia con 3 figli è preferito dai cattolici praticanti, tra le persone in età avanzata e tra coloro che vivono al Sud. Infatti le famiglie con 3 o piú figli sono piú numerose e non viste come eccezionali al Sud, mentre sono ridotte nel Centro-Nord. Nell'opinione corrente si parla di famiglie numerose dove c'è la presenza di 3 figli.

Il calo della natalità è avvenuto in Italia prima che si diffondessero i metodi contraccettivi. Ricordiamo che solo nel '71 viene dichiarata l'illegittimità costituzionale dell'art. 553 del Codice Penale, il quale prevedeva il reato «incitamento a pratiche contro la procreazione». La diffusione di informazioni e la vendita di strumenti contraccettivi risale al 1975. Tuttora essi non sono molto utilizzati. Si fa ancora ricorso all'aborto come metodo contraccettivo.

L'aborto viene legalizzato nel 1978.[7] La legge n. 194 sull'abolizione volontaria dell'interruzione di gravidanza fu, come altre leggi emanate negli anni Settanta, una legge di «compromesso» fra le diverse forze politiche. Di qui l'inserimento della clausola sull'obiezione di coscienza che permetteva, e permette tuttora, al personale medico e paramedico l'astenzione dal praticare interventi abortivi per motivi morali e religiosi. Sebbene la legge 194 fu sottoposta a referendum nel 1981, uno piú permissivo e l'altro piú restrittivo, essa non subí alcuna modifica. La scorsa estate essa è stata oggetto di ulteriori accese discussioni quando in Parlamento è stata decisa la linea ufficiale del governo italiano alla Conferenza del Cairo riguardante il controllo demografico. Le discussioni hanno interessato solamente i parlamentari dal momento che piú della metà dell'opinione pubblica, secondo un sondaggio effettuato da Radio RAI1 ha confermato quello che era già stato un risultato di un'altra indagine effettuata nel 1988, è favorevole al mantenimento della legge 194.[7]

Come è stato detto poc'anzi, sebbene si faccia ancora ricorso all'aborto, le statistiche a disposizione dal 1982 ad oggi evidenziano un calo del tasso di abortività, cioè del numero di aborti per ogni mille donne dai 15 ai 49 anni. Esso è sceso al 10,4 rispetto al 12,5 del 1991. Lo stesso anno, l'Italia si classificava al quarto posto nella lista dei Paesi con minor numero di aborti (Olanda, Germania, Finlandia, Italia, Francia, Norvegia, Inghilterra).[8]

Consultori Familiari

La legge n. 405 «Istituzione dei Consultori Familiari», approvata nel 1975, aveva fra i molti suoi scopi la diffusione dei mezzi contraccettivi e l'educazione sessuale. L'approvazione di questa legge vide un acceso dibattito fra le diverse componenti politiche presenti in Parlamento. Già allora esistevano i consultori (AIED, AED) per il controllo demografico e i consultori femministi. Gli anni che precedettero l'istituzione dei consultori avevano visto vaste campagne per la legalizzazione dell'aborto[9] e per il mantenimento della legge sul divorzio (di cui parleremo piú avanti). È di questi anni la nascita del movimento delle donne come soggetto politico. Il clima politico è caratterizzato da lotte e manifestazioni che scuotono le anacronistiche posizioni dei partiti al governo. La legge n. 405 nasce frettolosamente per dare una risposta ai profondi cambiamenti che il Paese attraversava. Anch'essa si presenta come un compromesso fra i diversi blocchi politici. Per la DC (l'allora Democrazia

Cristiana, il piú grande partito italiano di ispirazione cattolica, oggi diviso fra diversi piccoli partiti) esso è un servizio rivolto all'unità della famiglia, orientato alla sua stabilità e di sostegno alla maturazione di una coscienza etica, sociale, giuridica e sanitaria prematrimoniale e matrimoniale anche in ordine alla procreazione responsabile. La legge accoglie anche le istanze laiche relative alla contraccezione e alle tematiche relative all'emancipazione femminile. Il servizio veniva emanato dalle strutture e personale dell'ONMI (Opera Nazionale Maternità e Infanzia). Oggi, i consultori risultano coprire una quota assolutamente minoritaria della popolazione. Essi non sono presenti là dove si percepiscono bisogni sociali, per esempio in Campania, una delle regioni con alto tasso di natalità, o come a Palermo, dove si assiste al piú alto tasso di mortalità infantile. Questo servizio si presenta carente per quanto riguarda il momento informativo, cioè la diffusione dei metodi di controllo della procreazione e l'educazione sessuale. La gestione dei consultori, che rappresentava un'innovazione nel quadro giuridico italiano e il tentativo di ravvicinare i bisogni dell'utenza alle istituzioni, risulta pressoché inesistente.[11]

Convivenze non matrimoniali o matrimoni di fatto: si convive di piú

Mentre in molti Paesi del Nord Europa e negli Stati Uniti le convivenze non matrimoniali rappresentano sempre meno una devianza sociale per quanto tollerata, ed in Francia dove l'80% al di sotto dei 25 anni nel 1978 riteneva che il matrimonio fosse una semplice formalità, in Italia posizioni favorevoli alla convivenza in alternativa al matrimonio sono fino al 1983 meno numerose, come abbiamo detto prima, per l'appunto il 15%. Nella stessa indagine il 60% ritiene che la convivenza non matrimoniale sia una scelta legittima anche se non la propria preferita. I cattolici praticanti sono quelli piú sfavorevoli alla convivenza compresa quella che può precedere al matrimonio. I non credenti seguiti dai non praticanti si dichiarano non ostili ad essa. Appena il 3,5% delle donne non nubili intervistate in un'indagine condotta dall'Istat nel 1983, ammette di aver vissuto col futuro marito prima del matrimonio. Lo stesso anno solo l'1,3% delle coppie non sposate convivevano e queste erano diffuse soprattutto nei grandi comuni dell'Italia Nord-Occidentale. Nel giro di pochi anni atteggiamenti e comportamenti hanno visto mutamenti notevoli. Come si è detto all'inizio di questo articolo, i giovani oggi sono piú disponibili per questo tipo di convivenza (quasi la metà degli intervistati). I dati piú recenti evidenziano come le convivenze siano in aumento. Nell'ultimo censimento (1991), esse sono state registrate soprattutto nel Centro-Nord: a Milano 26.648 coppie, a Roma 26.056, a Napoli 7.086.[12] Trattasi soprattutto di uomini e donne al di sotto dei 35 anni senza figli la cui convivenza potrebbe trasformarsi in un matrimonio e che viene vissuta come una forma di prova prematrimoniale. Infatti il 60% dura meno di un anno. La quota dei matrimoni preceduti da convivenze è passata dal 2% negli anni '60 all'8% negli anni '80. Un'ulteriore analisi sembra indicare che si tratti di convivenze pratiche (le vedove che si riservano il diritto alla pensione di reversibilità o separati maschi impossibilitati a contrarre nuovo matrimonio). A queste si aggiungono coloro che sono impediti dalla legge (le coppie omosessuali). Il motivo per cui le convivenze non siano cosí diffuse, come in Francia ed Olanda che comunque hanno un retroterra cattolico, non è stato accertato da ricerche sul fenomeno. Dalla fine degli anni '60 siamo di fronte ad una certa secolarizzazione della società per cui i valori religiosi vengono vissuti in maniera meno dogmatica dagli stessi credenti.

L'importanza che ha avuto fino a pochi anni fa la verginità ci aiuta a spiegare le remore contro questo tipo di legame. A questo proposito è interessante notare che gli uomini conviventi sono collocati quanto a titolo di studio in ogni tipologia (dal laureato al licenziato medio) mentre tra le donne primeggiano le laureate. Per queste donne, la convivenza rappresenta una scelta che offre la possibilità di rinegoziare i ruoli tradizionali. L'organizzazione interna della coppia convivente è diversa da quella sposata. Si hanno conti separati, amicizie diverse, reciproca indipendenza che permettono alla donna di proseguire interessi personali e professionali.

Un primo riconoscimento giuridico della coppia e della famiglia di fatto era avvenuto nel 1975 con la riforma del diritto di famiglia. In esso si riconosceva ai figli naturali gli stessi diritti di quelli legittimi, non solo per il mantenimento e l'educazione, ma anche rispetto all'eredità dei genitori. Le differenze di trattamento per quanto riguarda l'eredità dei conviventi, le tasse di successione e il diritto-dovere dell'assistenza oggi negato al convivente non legittimo restavano irrisolte. Due disegni di legge sono stati presentati in Parlamento negli ultimi mesi dal titolo «Disposizioni in materia di unioni civili». Esse rappresentano un ulteriore passo avanti per la legalizzazione delle unioni di fatto e il loro scioglimento.

Divorzi: si divorzia di meno

Il divorzio viene istituito in Italia solo nel 1970, in ritardo rispetto agli altri Paesi europei (in Francia nel 1972 – Code Civil). Anche la separazione che era possibile in altri paesi in cui non si riconosceva il divorzio, in Italia invece non era solo condannata socialmente ma anche sanzionata dalla legge. I tassi di divorzi fino al secolo scorso in Europa e negli Stati Uniti erano relativamente modesti e invariati fin verso la metà degli anni Sessanta e inizi anni Settanta.

I tassi (tabella 5) di divorzi iniziano a salire rapidamente, raddoppiando e anche triplicando. La durata media dei matrimoni che finiscono in divorzi si accorcia da 4–5 anni a 2–3 anni. In Italia si verificava prima della legge sul divorzio un anacronismo fra comportamenti, modelli culturali e legislazione. L'istituzione del divorzio aveva visto in Italia un accesissimo dibattito fra diversi partiti politici e lobby. Il 13 maggio 1974, quasi il 60% degli/delle italiani/e votarono contro l'abrogazione della legge Fortuna-Baslini cosí come era conosciuta la legge che permetteva lo scioglimento del matrimonio. Il comitato nazionale antidivorzista predisse «apocalissi e terremoti» se la «indissolubilità» del sacramento matrimoniale fosse stata sancita da una legge dello Stato . . . famiglie distrutte, bambini costretti a vivere inerrabili odissee. La criminalità sarebbe aumentata, l'edonismo avrebbe trionfato.[13] Di fatto niente di tutto questo si è verificato; anzi, l'andamento dei divorzi in Italia presenta delle peculiarità rispetto agli altri Paesi europei. Dopo una prima fase di elevato tasso di divorzi, nei primi quattro anni dopo l'introduzione della legge n. 898 sulla «Regolamentazione dei casi di scioglimento del matrimonio» (1971), la frequenza di divorzi si è attestata su un livello compreso tra 30–35 divorzi per mille matrimoni. Le coppie che in Italia hanno divorziato sono in media 1/10 di quelle inglesi, 1/8 di quelle austriache e francesi (paesi con cultura cattolica), per non dire di quelli danesi e svedesi. In anni piú recenti (1990–1991) i divorzi hanno avuto una flessione vistosa: meno del 13,3%.[14] Le pratiche per divorziare sono lunghe e danarose. La legge richiedeva una separazione legale di cinque anni o sette anni fino al 1987. Oggi, per lo scioglimento definitivo del matrimonio sono necessari 3 anni di separazione legale. Le separazioni di fatto, che di per sé non costituiscono un passaggio sufficiente per ottenere il divorzio, sono di gran lunga superiori di quelle legali. La stabilità della famiglia è tutelata dalla legislazione. Infatti il giudice è chiamato ad aiutare la coppia a risolvere inizialmente le loro divergenze e, prima di pronunciare lo scioglimento del matrimonio, deve tentare di «conciliare i coniugi». I divorzi sono maggiormente diffusi nelle grandi città del Centro Nord-Occidentale. Questo non significa che il rapporto coniugale sia altrove privo di tensioni. Significa cha l'abbandono, la separazione di fatto, la poligamia piú o meno accettata e cosí via sono piú diffusi del divorzio. Di fatto le regioni del Mezzogiorno svolgono un'azione frenante sui tassi di divorzio che aiuterebbero a spiegare il divario esistente tra l'Italia e gli altri Paesi europei. Tra i coniugi che si sono sposati in municipio, i tassi di divorzi sono cinque volte superiori a quelli delle coppie che hanno contratto matrimonio in chiesa.

Molte ricerche fatte in altri paesi mostrano che vi è uno stretto legame tra aumento dei tassi di divorzi e attività professionale della donna. Sebbene in Italia non si siano condotte ricerche simili, si può solo ipotizzare che tali conclusioni siano vere anche per il nostro Paese poiché i tassi di divorzio sono piú alti laddove c'è una maggiore occupazione femminile.[15]

L'ultimo censimento ha messo in evidenza il fatto che dopo la separazione sono gli uomini a risposarsi piú facilmente (il 50% rispetto al 27%). Sono in aumento le madri-single, mentre i padri con i figli sono una presenza poco visibile. Nel 1990 le coppie senza figli cedono il posto in ordine di importanza alle madri sole.

Conflitti generazionali

Sul finire degli anni Sessanta e agli inizi degli anni Settanta i conflitti generazionali si amplificano. I movimenti giovanili e quelli femminili e femministi mettono in discussione l'autorità della famiglia. I contrasti fra i propri membri su scelte di vita e nuovi comportamenti si acuiscono. Sono soprattutto le giovani donne al centro di questi conflitti. La scolarizzazione di massa aveva creato in una sola generazione nuove aspettative fra i giovani. La cultura hippie arriva anche in Italia dopo i movimenti studenteschi del '68–'69. L'autorità scolastica e familiare è messa in discussione mentre nuovi valori emergono: l'obiettivo politico e il cambiamento sociale sono al primo posto nella scala di valori. Molti gruppi di sinistra si pongono in rottura con le istituzioni. Non sono poche le famiglie a dover fronteggiare figli e figlie impegnati nella radicalità dei nuovi gruppi di sinistra e soprattutto le giovani figlie impegnate con i discorsi femministi, sulle tematiche della indipendenza economica, sulla partecipazione politica, su più liberi rapporti con i coetanei, sulla contraccezione, aborto, ecc. Spesso il vivere delle figlie nell'area del comportamento sessuale e delle scelte politiche sembra sfuggire alla contrattazione familiare.[16] Si fa ricorso a mille sotterfugi, bugie, cose non dette, ecc., per non venir meno al modello voluto dai genitori. L'andarsene di casa comincia a presentarsi come una possibile alternativa per ovviare ai conflitti familiari. L'indipendenza economica è vista come il primo passo per uscire dalle costrizioni familiari.

Il ruolo della famiglia oggi

La realtà degli anni '80 e '90 ha visto gli stessi giovani ancorarsi di piú alla famiglia. In un'indagine condotta dall'Eurisko (tabella Eurisko) per misurare la qualità dell'esperienza familiare è stato chiesto: «È soddisfatto della famiglia?». Il 61,5% si è dichiarato molto soddisfatto e con gli abbastanza soddisfatti si raggiunge il 95,7%. Quelli piú soddisfatti sono compresi nella fascia 25–34 e riguardano le casalinghe. Le punte piú basse di soddisfazione sono state riscontrate fra la fascia di età di 18–24, ossia gli studenti, i disoccupati, le persone con istruzione e redditi elevati.[17]

Alla desiderata autonomia economica rivendicata dalle precedenti generazioni ha fatto riscontro un nuovo trend. L'entrata dei giovani nel mondo del lavoro avviene molto lentamente e tardi. I tassi di disoccupazione giovanile sono in Italia fra i piú alti d'Europa. I/Le ragazzi/e continuano a rimanere nella famiglia fino all'età adulta e la famiglia, oggi di dimensioni piú piccole che nel passato, si è ristrutturata in modo da accomodare i bisogni di tutti i suoi membri. L'inchiesta effettuata nel 1988 evidenziava che su cento giovani di 23–24 anni, 79 vivevano in casa. Allo stesso tempo i genitori sono piú tolleranti delle scelte dei figli e piú aperti al dialogo. Per i giovani la famiglia non rappresenta piú una rottura e non è piú vissuta in modo conflittuale ma è vista come una delle realtà piú importanti con cui rapportarsi. La scala di valori rispetto agli anni Settanta risulta cambiata. Mentre per quella generazione l'obiettivo politico e il cambiamento sociale venivano al primo posto, negli anni Ottanta la famiglia ritrova il suo ruolo primario. L'ordine di valori è il seguente: famiglia, lavoro, fidanzato/a e amici, svago, studio e interessi culturali, sport e impegno sociale, impegno religioso, attività politica.[18]

La concezione della famiglia di oggi sembra riflettere meno ruoli autoritari e i suoi membri sembrano essere piú pronti alla negoziazione pur mantenendo la propria individualità. I genitori di oggi sono i giovani della generazione degli anni Settanta maturata nell'importanza che aveva avuto la partecipazione politica come veicolo di cambiamento sociale. Se le lotte e manifestazioni che hanno caratterizzato particolarmente gli anni Settanta non hanno prodotto i cambiamenti politici di cui si facevano portatrici, esse hanno, dietro l'impeto del movimento delle donne, contribuito al cambiamento di atteggiamenti e costumi piú paritari sia fra uomo e donna che all'interno della famiglia. La famiglia di oggi appare vivere rapporti piú liberi e meno dogmatici.

Conclusioni

Per concludere possiamo affermare che il processo di secolarizzazione è bene in atto nella nostra società. Il fatto che calino i matrimoni e le separazioni e che aumentino le convivenze si presta a due interpretazioni. La prima riguarda l'aspetto economico, sposarsi costa come anche separarsi. D'altra parte assistiamo a una privatizzazione dei legami. Il fatto che le convivenze siano in aumento e che esse sfuggano al controllo sociale significa che cambiamenti e stili di vita sono sempre piú decisi in base a scelte personali. Il fatto che l'Italia sia uno dei paesi all'avanguardia per quanto riguarda gli interventi per la procreazione artificiale e con un tasso di crescita fra i piú bassi mostra come non volere un figlio o il volerlo a tutti i costi siano processi sempre piú consapevoli e meno lasciati al caso. Il cambiamento avvenuto negli ultimi due decenni nella vita domestica, sebbene in ritardo rispetto ad altri paesi, prosegue anche nel nostro Paese.

Tabelle e figure

Figura 2: Indice sintetico di nuzialità in alcuni paesi europei, 1950-81. Vedere *Tuttitalia,* 12, p. 51. Fonte: Santini, «Recenti trasformazioni nella formazione della famiglia e della discendenza in Italia e in Europa», *Istat,* 1986, 125.

Tabella 8: Matrimoni secondo il rito (1931–1987). Vedere *Tuttitalia,* 12, p. 50. Fonte: Barberis, *La società italiana,* 1992, 244.

Figura 3: Indice sintetico di fecondità in alcuni paesi europei, 1950-1981. Vedere *Tuttitalia,* 12, p. 52. Fonte: Santini, *art. cit.*, 135.

Tabella 5: Divorzi ridotti per 100 matrimoni in alcuni paesi europei. Vedere *Tuttitalia,* 12, p. 53. Fonte: Santini, *art. cit.*, 129.

Tabella Eurisko: Vedere *Tuttitalia,* 12, p. 54. Riportata in P. Danuvola e L. Morgano, *Nuovo cittadino Duemila,* 1992, 49.

Note

1. «In Italia nel 1993 le coppie che hanno pronunciato il fatidico sí sono state 296.632, 11.153 in meno rispetto all'anno precedente (meno 3,7%), numero che porta il quoziente di nuzialità a 5,1 matrimoni per 1.000 abitanti, il piú basso dall'Unità d'Italia (se si escludono gli anni di guerra 1918–19 e 1944–45). Il calo è piú vistoso al Sud, meno 3,8% rispetto a quello registrato nel centronord, meno 3,3%. Cosí il quoziente di nuzialità, che tradizionalmente nel Mezzogiorno è sempre stato piú elevato, differisce, ora, di solo un punto percentuale: 5,8% contro il 4,8% del Centro-Nord.» Marco Romani, «Famiglia: cambia e si vede», *Liberazione,* 1o gennaio 1994.
2. Come riportato in C. Saraceno, *Sociologia della famiglia,* Bologna, Il Mulino, 1993, p. 101.
3. *Liberazione,* op. cit., p. 27.
4. Per ulteriori approfondimenti su queste tematiche si veda R. Palomba (a cura di), *Vita di coppia e figli,* Firenze, La Nuova Italia, 1987.
5. Secondo i dati del sociologo Marzio Barbagli, riportati in *Liberazione,* op. cit.
6. cfr. Guido Santecchi, «Demografia: bomba sotto casa», *Il Corriere della Sera,* 6 giugno 1993.
7. Si è calcolato che prima della legalizzazione dell'aborto si praticavano 3 milioni di aborti clandestini all'anno con circa 20.000 decessi.
8. Cosí come è stato riportato in *Il Corriere della Sera,* 11 agosto 1994.
9. Ricordiamo che nel 1994 furono arrestate 6 persone e denunciate 60 donne in seguito all'irruzione della polizia nella clinica CISA di Firenze.
10. cfr. F. Rea, «Diminuiscono gli aborti», in *La Repubblica,* 13 agosto 1994.
11. Si veda il capitolo «Famiglia e salute: il consultorio» di G. B. Sgritta, in *Famiglia, Mercato e Stato: Strutture e funzione della famiglia nella società della crisi,* Milano, Franco Angeli, 1988.
12. *Liberazione,* op. cit.

13. Si veda Stefania Giorgi, «Wojtyla. Vent'anni dopo ritorna il vecchio incubo», in *Il Manifesto*, 4 agosto 1994.

14. *ibid.*

15. Chiara Saraceno, *op. cit.*

16. Lauro Balbo, *Stato di famiglia: bisogni, privato, collettivo*, Etas Libri, 1979.

17. Come riportato da Paolo Danuvola e Luigi Morgano in *Nuovo cittadino Duemila*, Brescia, Editrice La Scuola, 1992, p. 49.

18. cfr. Paul Ginsborg, *Storia d'Italia dal dopoguerra a oggi*, Torino, Einaudi, 1989.

ASSOCIATION for LANGUAGE LEARNING

INSET training
for teachers and lecturers

Italian Weekend

4 - 6 October 1996

St Anne's College, Oxford

Topics will include: *Target language testing; Presentations of new A levels; Neologisms in the Italian Media; Contatti 2; Creative writing; The role of women in Italy and the European context; Dictionary skills; Devising schemes of work from Italian materials on the market; Individual learning styles; Developing reading skills.*

This course will run alongside a Spanish and Portuguese weekend for teachers and lecturers.

For programme and booking form contact
Association for Language Learning,
150 Railway Terrace, Rugby, CV21 3HN
Tel: 01788 546443 Fax: 01788 544149

Reviews

Reviews editor
Carole Shepherd

Managing Classroom Collaboration. Chris Lloyd and Jeff Beard, London, *Cassell Education, 1995, 128 pp., £15.99 (paperback), ISBN 0-304-32988-6.*

Managing Classroom Collaboration is a new addition to the Cassell educational range and was produced as a practical handbook to assist teachers in managing classroom collaboration more effectively. Effective classroom teaching and learning depends on good management of resources. This handbook identifies strategies to encourage group work and considers the benefits of collaboration between teachers. It also considers how the integration of pupils with special educational needs can best be achieved.

The materials in the book are designed to be used in team teaching situations. The authors believe there is a great deal to be gained from planning, evaluating and working closely with a colleague.

The book begins with a discussion about interactive learning and its value, and continues with a description of the setting-up of a project to investigate the role of collaboration in learning and teaching Mathematics, English and Technology, as well as the subsequent assessment and evaluation of the project. The second part of the book contains a set of mathematical investigations, supported by relevant material. There are photocopiable sections for class use.

Although the book is not written for language teachers, the sections on setting-up and assessing group work may prove helpful. The authors explain that opportunities to listen to children talking in a variety of situations – alone, in groups, in fantasy play and in the structured classroom environment are crucial to assessment.

Teacher collaboration is important in language teaching. This handbook gives five basic criteria for effective collaboration:

1. The ability to get on with one another on a personal level.
2. There must be a similar philosophical base.
3. The ability to create an atmosphere where constructive criticism can flourish.
4. There must be professional respect.
5. Those involved must be committed, willing and able to spend the necessary time to plan, evaluate, reflect and speculate.

Managing Classroom Collaboration covers managing classrooms in both primary and secondary schools and is a useful handbook for form tutors, teacher trainers and headteachers.

CAROLE SHEPHERD
St Mary's Comprehensive School
Newcastle-upon-Tyne

Teaching and Learning Argument. Richard Andrews, *London, Cassell Education, 1995, 192 pp., £12.99 (paperback), ISBN 0-304-33281-X. Also available in hardback, £40.00, ISBN 0-304-33279-8.*

Teaching and Learning Assessment is a new addition to the Cassell educational range and was produced for teachers and parents who wish to help children to debate and argue in a cogent and effective manner. The author believes that argument is essential to the development of thinking skills and important in the expression of emotion. The book is based on the findings of a number of research projects and analyses the function of argument from early childhood to university study. The author stresses the importance of argument in a democracy and believes it should be taught from the beginning of a child's education.

The book is divided into seven chapters, which describe the 'Problems', mainly of writing English essays; 'Some Solutions; Spoken and Written Argument; Argument, 0–11; Argument 11–16; Argument 16–19 and Beyond; Writing Argument – and Beyond'. There are Appendices on the Methodologies of the Three Research Projects and a Questionnaire on argument at sixth-form level and a Coda where the author attempts to justify his book.

The author argues that the pre-eminence of the essay – 'the bastion of argumentation in schools' and universities' humanities courses' – has had an impact on the curricula. He argues that moving away from the examination format would open up a wider range of writing to the student. The essay would then be joined by the review, the story, the letter, the written dialogue and the symposium as means for the expression of knowledge.

Although the book is not written for language teachers, the sections on different forms of writing may prove interesting to teachers wishing to introduce the pupils to the pleasures of coursework as an alternative to a written examination.

Teaching and Learning Argument puts the case for bringing the teaching of the learning of argument to the centre of the English curriculum. The ability to argue coherently also has a place in the teaching and learning of foreign languages.

CAROLE SHEPHERD
St Mary's Comprehensive School
Newcastle-upon-Tyne

The Memory of the Offence. Primo Levi's *If this is a Man*. Judith Woolf, *Market Harborough, University Texts, 1995, viii + 93 pp., £5.99, ISBN 1-899293-10-8.*

This accurate and perceptive analysis of Primo Levi's best-known book is aimed primarily at students of Italian, but would be of interest to students of modern history and to the general reader.

The author places the book in its historical context, supplying very useful additional information on many other relevant issues, thus helping the reader appreciate to the full the value of Levi's book, both intrinsic and as part of the literature of the Holocaust.

The two main themes which lie at the basis of the book, that of bearing witness and that of simply telling his story, are brought out very clearly in the second chapter.

Here the author illustrates Levi's choice of language as a passionate need for clarity, a deliberate reaction to the exasperating lack of communication of the camps, and the characteristic features of Levi's style are very effectively highlighted by juxtaposing them to the style of the other Holocaust writers.

The problem of language in Auschwitz is also the main topic of chapter three, but here the author looks in more detail at the nature and purpose of verbal communication in the camp, as described by Levi in his writings.

Chapters four and five are the ones I found most interesting and genuinely illuminating. They deal with narrative technique and with the references to Dante's *Inferno* respectively. The author's well substantiated explanations are always extremely persuasive, particularly in the case of Levi's use of Dante's *Inferno*. In order to oppose the lack of reason and negation of justice of the camp, Levi presents it as a parody of hell and, as such, invalid.

The final chapter deals with Levi's view of justice and forgiveness, and with the importance of memory. As in all the other chapters, the author draws her examples from a variety of sources: Levi's life and other works, other Holocaust writers, fiction writers and philosophers, and Jewish traditional literature. In doing so, she has succeeded in building a complete picture of the historical and literary context of Levi's book, and has made a real contribution to the full understanding and appreciation of Levi as a writer and as a man. Last, but not least, this book makes its own contribution to the renewal and the duration of the memory of the Holocaust, which was one of the reasons that prompted Levi's work.

CLELIA BOSCOLO
University of Birmingham

Primo Levi. Bridges of Knowledge. Mirna Cicioni, *Oxford, Berg Publishers, 1995, xv + 222 pp., £29.95, ISBN 1-85973-058-2.*

The last few years have seen a renewal in the interest for the figure and the work of Primo Levi, one of Italy's most distinguished twentieth-century writers. Principally known outside Italy for his memoirs of the Nazi death camps, of which he was a survivor, Primo Levi is now beginning to draw attention and further study as a writer of fiction. In her book, Mirna Cicioni deals with Levi's entire output, drawing attention both to its intrinsic literary worth and to its importance in the context of Italian society and culture from the 1920s to the 1980s.

The book is divided into five chapters, which cover the relevant biographical events in Levi's life, the historical context and, of course, Levi's writings. The way in which these three elements are dealt with in each chapter, striking a careful balance between them, ultimately gives a comprehensive and effective picture of the person, the times in which he wrote and lived, and his work.

The first chapter, 'The First Elements', covers Levi's life and background up to his arrest in 1943 and subsequent internment in Auschwitz in February 1944. The second chapter deals primarily with Levi's accounts of his internment, although, quite appropriately, the author begins here to highlight the important themes and features in Levi's writing which will later be developed in his other works,

The next chapter deals with Levi's best-known works of fiction, *The Periodic Table* and *The Wrench*, whilst, at the same time, covering the historical and political context of the 1960s and 1970s. Portrayed against the backdrop of rapid economic and social changes, especially the factory workers' often violent strikes of the early and late '60s in Levi's home town, Turin, the figure of Faussone, the skilled master rigger, becomes emblematic both of the intrinsic importance and the worth of industrial skilled workers and of the need to bridge the gap between intellectuals and workers.

Throughout this chapter, Levi's intention to bridge this gap, to build 'bridges of knowledge' between people from different backgrounds, is very carefully documented and clearly explained. The unifying themes in Levi's writing become gradually clearer as the reader begins to see Levi's entire work as expressions of these themes.

The thematic basis of Levi's work is dealt with in detail in chapter four: using as a starting-point *A Search for Roots*, a collection of thirty literary and non-literary excerpts chosen and commented on by Levi as indicative of his intellectual and artistic development, the author analyses the main 'pathways' in Levi's writing. I found this a most enlightening and original approach to Levi's complex thematic patterns, and an effective contribution to their clarification.

In the final chapter, 'Do not call us Teachers', the author further highlights and explains Levi's main themes as expressed in his poetry and in his final essays.

Although each chapter deals both with a particular group or type of work and with a particular historical period, in her detailed analyses the author draws from the whole of Levi's production, confirming in this way the common thematic basis of the entire production.

The accurate and thorough research which must lie behind a book of this nature is obvious throughout. Explanations are always clear and any claim is substantiated by textual references, in the best scholarly tradition. Additionally, being the first comprehensive introduction to Levi and his work for the English-speaking reader, it will soon become a landmark in the subject. In my opinion, it has two great advantages: firstly, it offers specialists many suggestions and opportunities for further detailed study; secondly, and more importantly, it is extremely accessible and comprehensive enough to satisfy and interest the non-specialists, and in this respect it makes an extremely valuable contribution to the knowledge and appreciation of one of Italy's most innovative writers.

CLELIA BOSCOLO
University of Birmingham

Books received for forthcoming review

In addition to those titles already itemised (see *Tuttitalia* 12, p. 38) for forthcoming review in future issues of *Tuttitalia*, the Italian Committee of ALL has received more recently other texts which will also be the subject of review in subsequent issues of this journal. Following the extensive pagination afforded to Reviews in *Tuttitalia* 12, it has been judged proper to yield space in this number to coverage of News and Views. *Ed.*

NEW !! INSET series from the Association for Language Learning - for your in-service training

Two invaluable new titles in this redesigned series suitable for use throughout the UK

Exam Success at Key Stage 4
Kate Corney (available now)

- Increase the exam success of your pupils with these six useful sessions

Price - £20.00 10% discount for ALL members

Reviewing Teaching and Learning at Key Stage 4
Richard White (available now)

- Help your department focus on the main requirements for Modern Foreign Languages in Key Stage 4 with these six INSET sessions

Price - £20.00 10% discount for ALL members

Both of the above titles come in loose-leaf photocopiable packs and contain:

- Detailed notes for the session leader
- Photocopiable sheets for handouts
- Photocopiable texts for OHTs and discussion sheets

Also new - Classroom resource series - photcopiable packs for use with pupils

German Homework Activities - Key Stage 3/S1-S2 (available now)
French Reading Activties at Key Stage 4/S3-S4 (August 1996)
French, Spanish and Italian Homework Activities (Early 1997)
French Reading Activities at Key Stage 3/S1-S2 (Early 1997)
Writing Skills at Key Stage 4/S3-S4 - French, German, Spanish (Early 1997)

All publications available from: Association for Language Learning, 150 Railway Terrace, Rugby, CV21 3HN. Prices on application.
Tel: 01788 546443 Fax: 01788 544149

News and views

†Sister Maria Scholastica IBVM

It is with sadness that we announce the death on 2 November 1995 of Sister Maria Scholastica IBVM. Sr Scholastica was for many years Treasurer of the former Association of Teachers of Italian (ATI) and a stalwart committee member of the Association in its early formative years.

Tuttitalia gratefully acknowledges receipt from Tom Baldwin, a former Chairman of ATI, of the following letter of December 1995 from the Superior of the Community to which Sr Scholastica belonged in Cambridge. We gladly publish here the full text of the letter as our memorial to her.

Cambridge, 7 December 1995

Dear Mr Baldwin:

I am writing to you as Superior of the IBVM Community to which Sr Scholastica belonged here in Cambridge, and in response to the Christmas card you sent her.

I have to tell you the sad news that Sr Scholastica died on 2 November, of a terminal illness which had declared itself only about two months previously. She was by then in our Infirmary house in York, among Sisters she knew well and with old friends living close by, as we have three IBVM houses up there in Blossom Street.

Sr Scholastica, whenever we visited her in York, would insist that she was grateful to be in that place where she could receive 24 hours a day the care she knew she needed by then. She was cheerful to the end, and her wonderful spirit, and her faith, inspired everyone who knew her. We miss her very much indeed here, where she had lived for so many years.

Sr Scholastica moved from Greek to Hebrew in her later years, and loved to spend long hours in the library here translating the Psalms from the Hebrew, and conferring with a young Hebrew teacher living near here.

Now she will be looking after your interests from her place (we pray) in Heaven.

Yours sincerely,
Sister Francis North IBVM.

IT day: CALL Italy – 11 November 1995

We have two reports on the IT day CALL Italy, one from a participant and one from a contributor:

Last Saturday I spent a fascinating day at the European Business School in Regent's Park learning about the advantages of using computers for language teaching.

The event – organised by Mariolina Freeth (City and Islington College/ALL Italian London Branch) and by Annalisa Evans (European Business School), who also made available the IT facilities and equipment – focused on presenting and demonstrating the software now available, or soon to be available, in Italian, for CALL.

I found the experience exhilarating: I had seen examples of language computer programs (in French, on open days at my children's schools) but I was not quite prepared for the mind-boggling insight into the new exciting possibilities for teachers and learners that the multi-media technology can offer; to give an example: sound and colour patterns can be used to check one's pronunciation against a model voice. The familiar exercises and activities took on a new life of their own and words like 'interactive' and 'useful' acquired a new meaning.

But the best part of all was the 'hands-on' experience where we tutors could not only try out the professionally made programs, as demonstrated by Prof. Graham Davies (Eurocall), but experiment in creating customised and personalised exercises, even with limited computer literacy.

Conscious of the little voice nagging at the back of my mind ('but what about money? funding?'), I was pleased to hear Antonio Borraccino (University of Westminster) point out that 'multi-mediality (integrating audio-visual material with written text, thus involving reading, listening and writing skills) does not necessarily need the latest computer technology'. He went on to demonstrate how to exploit the packages to the full to enhance the work of the students and how a little extra work on the part of the teacher goes a long way in encouraging autonomous learning. In due course, he will be running workshops based on a new program for computerised testing and assessment. If you are interested, write to him to book your place; I promise you will be infected by the bug too. I can't wait!

STEFANIA HALLEY
Richmond Adult and Community College

The day was divided into a morning session, where Graham Davies of Thames Valley University and I did most of the talking, and an afternoon hands-on workshop which provided an opportunity for those who stayed on to experiment with a few of the techniques discussed in the morning, for the creation of interactive exercises based on more elements than the simple text on the screen. The choice of the venue turned out to be an excellent one, not only for the stunning surroundings in the middle of London's Regent's Park, but also for the good facilities of the Computer Centre at the European Business School which ensured that both sessions could run without technical hitches.

Graham Davies, who has also set up his own software brand Camsoft, introduced software both from Camsoft and other producers. He began by demonstrating more than half a dozen ways of creating exercises using 'Fun with Text', a Camsoft program with a text he had taken from a bulletin-board service on the Internet. The text had not been typed but had simply been transferred onto Graham's computer from the bulletin-board on the Internet that same morning. All the exercises were created in a matter of minutes. With 'Language Assistant' the focus shifted onto computer programs which have not been written primarily to teach languages but could be of some benefit to the user for the 'look-up' facilities, including inflection of verbs, grammar notes and an on-line dictionary.

Graham's contribution to the event was particularly appreciated for he was able to prove the immediate added advantage of using authoring programs, and in particular 'Fun with Text', to create material easily and quickly.

For my part, I spent half of my session illustrating the main features of 'Italiano Interattivo' (see article in this issue of *Tuttitalia*), and then proceeded to discuss ways in which authoring tools such as 'Fun with Text', 'Question Mark' or 'Gapmaster' can be used to enhance printed material or create exercises from scratch.

ANTONIO BORRACCINO
University of Westminster

Even more on the Internet

With a certain emphasis on matters relating to the Internet being featured in this issue of *Tuttitalia*, we also report on three further ways in which the super-highway can be of service to teachers.

(1) *Schools Internet* – the UK's largest education Internet site – has launched a new job advertising service for teachers. From May 1996 teachers are able to go on-line and view details of the latest job adverts which will be updated on a daily basis. In addition, they are able to display their CV on the Internet for just £5.00, with the guarantee that it will be left on-line until they find their 'ideal' teaching job. A key part of *Schools Internet*'s growth has been its 'What's Free' site for teachers, which lists the ever-increasing sponsored materials available to UK schools. Features on the site, including 'What's Free', will continue. The claim is that teachers will find the new

Schools Internet site a major benefit in their search for educational information.

Schools Internet is on view at:

http://www.schools.co.uk

It also has a new e-mail address at:

schoolsnet@aol.com

For further information, teachers are invited to call Keith Bucky on 01832-274715.

(2) *Net-Result with Zynet Ltd* has vastly extended its coverage of the UK (now over 80% of the domestic population), and invites enquiries from professionals in the education arena who are interested in discovering the potential of the Internet both for curriculum materials and as a medium for communication. Zynet now provides, for example, hypertext hot-links to pages of genuine educational content and interest for each curriculum area. For further information, the Marketing Department of Zynet Ltd can be contacted on the Internet at:

http://www.zynet.co.uk/

or on e-mail at:

sales@zynet.net

or by telephone on:

01392-426160

and by fax on:

01392-421762.

(3) *DIALnet* aims to become one of the key Internet providers to education. The bubble of hype over the Internet has just about burst, and people are now looking at the real uses for this technology and how it will enhance traditional IT tools used in the classroom, such as PCs and CD-ROMs. *DIALnet* is already used by nearly half of the secondary schools in the UK, and a key feature of its home page is its Yellow Directory, providing a comprehensive index of all secondary schools, colleges, LEAs, and key UK educational establishments. It contains names, addresses and contact numbers, and is being expanded to include e-mail addresses and links to home pages where possible. For further details, teachers are invited to contact Dawn Mulholland by telephone on:

0121-624-505

or by fax on:

0121-643-2448

or by e-mail on:

dmulholland@dialnet.co.uk

and to see the Internet home page on:

http://www.dialnet.co.uk

Scambio classi Sicilia-Galles

We are pleased to have received from Teresa Maria Ragazzi Skibinski of Bishop Vaughan Roman Catholic Comprehensive School, Swansea, this exchange report composed by the responsible exchanges teacher and the headteacher of their partner school in Sicily.

Scambio Classi: Anno 10, Bishop Vaughan Roman Catholic Comprehensive School, Swansea; Quarta C, Istituto Tecnico Commerciale e per Geometri Jacopo Lo Duca, Cefalú (Provincia di Palermo), Sicilia.

«Il mondo è sempre piú un villaggio globale» per dirla con McLuhan e la scuola può attivare tante possibilità per allargare gli orizzonti formativi tramite l'incontro tra i giovani della Comunità perché le lontananze geografiche costituiscono sempre meno un impedimento alla conoscenza delle altre culture. I mezzi di comunicazione di massa, infatti, danno l'impressione epidermica di conoscere l'altro, visto in televisione, contattato in rete telematica o attraverso la realtà virtuale; un incontro reale può comportare o armonia o uno choc interculturale perché incontrarsi implica l'uscire da sé, l'accettare il contatto esperienziale, il ridimensionare le aspettative, l'accettare forse di non essere accettato o di non accettare.

Lo Scambio Classi, nell'ambito del progetto europeo, si colloca in quest'ottica, soddisfa i bisogni dell'adolescente e gli consente un'esperienza di privilegio che caratterizza la sua personalità, recupera e ravviva il senso dell'appartenenza in famiglie italiane emigrate all'estero. La ricaduta del progetto è la risultanza dell'integrazione tra scuola e territorio, rinnovata ed arricchita dalla motivazione che, attivata nello studente, risulta essere largamente positiva e altamente formativa.

Gli obiettivi di tipo cognitivo che si raggiungono conducono all'acquisizione e alla moltiplicazione di abilità e comportamenti che corrispondono al potenziamento di valori naturali, trans-nazionali, transrazziali, trans-statuali.

Come concordato, via fax, nel progetto comune, con la prof.ssa Teresa Ragazzi Skibinski della Bishop Vaughan School di Swansea, abbiamo attivato, sia nella fase in Sicilia presso l'ITCG Jacopo Lo Duca di Cefalú dal 13.04.96 al 20.04.96, sia nella fase a Swansea, dal 23.04.96 al 01.05.96, compresenze, lavori di gruppo, visite guidate attorno al punto focale: Uomo, Arte, Cultura.

Palermo, Cefalú e l'arte musiva normanna, Alia e le grotte della Gurfa, architettura rupestre di periodo fenicio, Caltavuturo, Castelbuono e le orchidee spontanee presentate dal Prof. Pietro Mazzola dell'Università di Palermo, una visita sulla rocca di Cefalú guidata dall'Architetto S. Giardina, curatore dei recenti lavori di restauro delle mura di cinta, le mete del soggiorno; una lezione dell'Architetto P. Culotta, Preside della Facoltà di Architettura dell'Università di Palermo, sui restauri al Duomo e al Municipio di Cefalú, ha chiuso, con un riepilogo, l'itinerario nella nostra regione.

Gli studenti gallesi hanno ricambiato l'ospitalità presso le famiglie, molte delle quali di origine italiana; ad esse rivolgiamo un caloroso ringraziamento. Gli itinerari in Galles sono stati: Swansea Maritime Museum, visite a Clyne Gardens, Oakwood Park nel Pembrokeshire, Afan Argoed Miners' Museum e Country Park, Swansea City Centre. La vita all'interno della scuola ci ha permesso di entrare nello spirito delle strategie didattiche piú nuove per apprendere speditamente la lingua e lo scambio tra le didattiche è stata una base per ulteriori approfondimenti che si realizzeranno l'anno prossimo su un progetto che già adesso viene abbozzato e al quale parteciperanno altri insegnanti della Bishop Vaughan School.

Interpretiamo in qualità di docenti come positivo il protagonismo degli studenti siciliani e gallesi che hanno dato prove adeguate di autogestione, recupero delle tradizioni, inventiva, responsabilità, socializzazione, entusiasmo, impegno nei vari settori e momenti della vita scolastica nel rispetto della lealtà e trasparenza dei rapporti interpersonali e nell'entità e qualità dell'educazione civile e morale.

Gli elementi per una valutazione sono l'autostima, la disponibilità , la capacità di lavorare in gruppo e aiutare i meno inseriti, l'elasticità mentale nell'adattamento. Tra i tanti progressi che si notano sulla personalità dello studente vi sono un ritrovato amore di sé, per la scuola, la soggettività e la comunicazione che si sviluppa al di fuori degli stereotipi.

I piú demotivati verso lo studio, i piú isolati nel contesto della classe e della famiglia, spesso «emarginati», ritrovano motivazione e interesse nel dialogo con i coetanei stranieri, con l'ambiente nella sua globalità ecosistematica.

Dopo il party di arrivederci che è stato organizzato nei locali della Bishop Vaughan School, un segno di stima va rivolto al Preside J. H. Stone, Mr D. Perry, Mr E. Price, alle Professoresse Teresa Ragazzi Skibinski e Anna Davies, che hanno consentito al gruppo di siciliani (12 studenti e 2 accompagnatori) di vivere una prima esperienza di alta qualità professionale che ci condurrà verso i nuovi progetti comunitari Socrates e Leonardo.

Un ringraziamento, infine, per l'Assessorato Regionale Siciliano, B. B., C. C. e P. I., i Comuni di Cefalú, Alia, Caltavuturo, l'ITCG Jacopo Lo Duca, la Bishop Vaughan School che, con il loro contributo hanno reso possibile l'attuazione dell'iniziativa.

Prof.ssa ROSARIA GALLOTTA
La Responsabile degli Scambi;
Prof. PAOLO CATALANO
Il Preside

A single step leads to a thousand miles . . .

This is the slogan which invites us to ponder whether 'we ever wish to dislodge the dither of the dumb tourist and have the confidence to step out and get the language right'? We all need 'that essential gateway into the country we wish to visit as well as an attempt to converse with native speakers with authority'.

The slogan relates to the new *Collins Travel Dictionaries* (available in French, German, Spanish and Italian), and they

find a mention here as having just been published (6 June 1996) at £3.99 each. Teachers may well find them helpful not only for personal use, but also for students in the context of the sort of exchange programme reported above.

Lettere sigillate

Following a number of requests from schools and colleges, the authors and copyright holders of *Lettere sigillate*, currently declared out of print, have reprinted the book. It is available from The Italian Bookshop, 7 Cecil Court, London WC2N 4EZ, or from the authors themselves at Conferences.

We would like to take this opportunity to thank teachers who use the book for their continued interest and hope their students will be able to use the book in the future.

CAROLE SHEPHERD
DEREK AUST

ALL Italian Essay Competition 1996

A full report, credits and a selection of winning essays will be featured in *Tuttitalia* 14. We take this opportunity, however, to publish the essay *Un oggetto che mi è caro* by Raimondo Zavaglia, who is a policeman in Cardiff. Mr Zavaglia's essay was awarded the first prize in Category 4 (a *borsa di studio*), but he generously elected to ask the competition organiser to make the prize available to a younger contestant.

Un oggetto che mi è caro

All'alba si sentiva sempre il chicchirichí del gallo. A quel momento nonno Francuccio bussava sempre alla porta della mia camera da letto.

Mi diceva: «Ancora a letto, forza, sbrigati che dobbiamo andare alla stalla.»

Andavo sempre con lui.

Mi raccomandava: «Prendi il secchio!»

Era sempre già pieno di grano.

Prima di partire mi faveca bere l'uovo sbattuto con lo zucchero, me lo preparava ogni mattina perché sapeva che mi piaceva tanto.

Arrivati alla stalla, nonno Francuccio tirava fuori dalla tasca dei pantaloni una vecchia chiave di ferro nero.

Mentre apriva la porta chiamava le sue gallinelle. Loro correvano come pazzarelle, sembravano cosí contente a vederci entrare, balbettavano come vecchie zitelle e il nonno che le conosceva tutte per nome chiamandole cosí teneramente che mi faceva ridere come un mattarello.

Il gallo però era un'altra cosa, con il petto gonfio ci sfidava, come se ci volesse dire «Provate ad entrare!». Temevo tanto che quel gallo mi beccasse che mai osavo entrare dentro la stalla da solo, ero troppo fifone! Come al solito, dopo aver dato da mangiare alle galline, ritornavamo a casa.

Quando ero piccolo facevo sempre i capricci e un giorno a pranzo nonno Francuccio mi ha detto: «Raimondo, se fai il bravo ti lascio la mia medaglia di bronzo al valore militare.»

Mi ricordo con grande tristezza la compassione che sentivo prima di andare a letto quando vedevo il nonno levare il suo occhio di vetro dall'orbita destra.

Prima di dormire gli chiedevo sempre: «Nonno, raccontami della guerra.»

Lui mi prendeva in grembo e mi raccontava invece le storie delle sue avventure in America. Mi diceva scherzando: «You speak English?». E cosí passavo le mie vacanze estive a Corcumello nell'Abruzzo.

Nel suo testamento mi ha veramente lasciato la sua medaglia di bronzo e anche il suo occhio di vetro.

Per me quest'occhio di vetro è un oggetto che mi è molto caro perché mi fa ricordare con tantissima nostalgia la buona anima del mio nonno e anche la sua sfortuna di aver fatto il soldato in guerra, cosa che da bambino non potevo mai capire.

RAIMONDO ZAVAGLIA

Parliamo Geordie? No, italiano

Report on Italian Weekend for teachers and lecturers, University of Durham, 15–17 September 1995.

A wonderful journey in the afternoon sun from Dundee to Durham, via the A68 and Jedburgh. Nothing nicer or more romantic! Until I almost hit Durham – and was delayed one hour on the motorway

201

only to find that it was the Durham exit that was blocked! So, nothing to do but proceed down the motorway to the next exit and back up again to approach Durham from the south! As an adopted Scot, no comment!

When I arrived, however, it was certainly worth the effort. What a beautiful city in a delightful setting! We were housed in the College of St Hild and St Bede, where old buildings and Sixties buildings mingled in green and leafy grounds. And what a view! Every time we set off to a lecture or to the canteen, that magnificent cathedral lay on the horizon like the background to a painting.

And what a menu for the hungry Italian teacher! From Dante's *Purgatorio* to 'Italia 2000', we were delighted by the talks in Italian and English – but mostly in Italian – and astonished by the exciting ways Italian is being taught in schools, universities and colleges all over Britain, Ireland – and in America!

The company, of course, was superlative, consisting of Italian teachers native to Italy and Great Britain and Ireland. Humour was Scottish, Irish, English and Italian, but unsurpassed was the Welsh humour of Derek Aust, when you could understand it! Derek opened our proceedings on Friday evening in Italian, saying we'd understand him better in that language and I realised he was right when I tried to keep up with the repartee in the bar later that evening!

Unfortunately, the talk on Leonardo Sciascia that we'd all been looking forward to did not take place, as Anne Mullen had suddenly been taken ill. We were delighted instead, however, by an introduction by Derek Aust to his new book *Come leggere* (produced with co-authors L. Oriolo and M. Galasso) when we actually worked through Unit 5 – and had a lesson all ready for Monday morning. And, what fun, *Purgatorio* 'Flames and Lustful Poets' when Andrew Wilkin from Strathclyde University took us through Canto XXVI making it all come to life, while Dante reminded us that the Provençal poets weren't all they seemed!

We were all hungry and dashed to the canteen to be met by – oh dear! – lasagne and 2 veg. Was this Durham's answer to an Italian weekend? No – luckily we were pleasantly surprised thereafter by great British breakfasts, a superb buffet lunch and a huge sit-down roast-meat meal in the evening with soup and pud, with wine to wash it down and coffee and mints to follow. Not for the slimmer or the faint-hearted!

We shared our canteen facilities with a ladies' keep-fit group, and saw our eating companions thereafter working it off in shiny tights and leotards while we sat slowly digesting at various seminars. On Saturday night we couldn't get into the bar for a keep-fit fancy dress session. We did, however, manage to squeeze into the TV/snooker room where we shouted our conversation over the 'Last Night of the Proms'. And I fell into a 'language pitfall' when, finding that my drinking companion came from Lancing College, I remarked: 'I believe you have a magnificent organ' – to which he just stared at me . . .

That afternoon, I'd been listening to the magnificent organ in Durham Cathedral, just wandering round that outstanding example of Norman Romanesque in awe. I had been told the cathedral was well worth a visit, but was stilled bowled over by the grace of the arches and sheer size and variety of the great pillars. I hadn't known the tombs of both the Venerable Bede and St Cuthbert were there. What a find! I tried to get back for my afternoon seminar, but didn't make it. So I wished I'd stayed on because a colleague told me that evening that she'd attended Sung Evensong, which was superb.

I really learned so much that beautiful weekend in Durham. Great experiments are going on with unscripted role-play for beginners (Rossella Peressini, University of Durham). So many ways of developing listening skills as well as reading skills were explained to us in an entertaining way by Derek Aust (South Devon College). 'Facilitating Learner Autonomy' (Claire Bleasdale, Kemnay Academy) and 'The creative use of songs (Dr Flavia Laviosa, Wellesley College, USA) were being talked about when I got back from the Cathedral. 'Creative topic development' (Anna

Bartrum, St Martin's College, Lancaster) and 'NEAB – looking to the future' (Carole Shepherd, St Mary's Comprehensive School, Newcastle-upon-Tyne) were two more I had to miss for lack of time.

The talks I could manage to get to on Sunday morning were great. How exciting to go to Marina di Stefano's talk on 'Italian in the Media' to find out all about 'Italia 2000' being put out on BBC2, albeit at 5am. What a find for my A Level class, who find the *telegiornale* so daunting! I'm looking forward to the pack being on offer once the Lingua project is finished. Lastly, Jocelyn Wyburd's (University of Humberside) warm talk on 'Teaching the Adult Learner' made me feel quite nostalgic about my adult students. What a great variety we meet in Further Education!

Sad to leave Durham and so many fine colleagues on Sunday afternoon, but so glad to have met them and looking forward to the next Italian weekend. Hope to see you there! Arrivederci! Alla prossima!

KATI McHARDY
Dundee College

Intercultural Education Programmes

AFS is an international, voluntary, non-governmental, non-profit organisation that provides intercultural learning opportunities for young people. AFS/IEP is the UK partner in the international AFS network of 55 different countries worldwide. With departures in July/August/September young people can spend a year living in one of 55 different countries around the world. Students live with a volunteer host family as a member of that family, attend a local school, and become involved in the life of their new local community. It is not necessary to speak the language beforehand. Some people go on this programme between GCSEs and A Levels, some after A Levels, or in Scotland after Highers or CSYS. There is a fee which varies according to family circumstances, and AFS provides support and advice on fundraising. AFS arranges placements in France, Germany, Italy, and a number of Latin American countries where Spanish or Portuguese is spoken, allowing young people to develop fluency through immersion in a language previously studied at school or college. AFS are now accepting applications for departure in summer 1997. For further information please contact Adrian Sellers at AFS/IEP, Arden House, Wellington Street, Bingley, West Yorkshire BD16 2NB; tel: 01274-560677; fax: 01274-567675.

Courses in Italy

New to your Editor is notice of the courses on offer at The Language Center (why the American spelling?), Via S. Arcangelo 32, 06059 Todi (Perugia); tel. and fax: 00-39-75-8948364; and those offered by E.STI.VE EuroStudi Veneto, Via Tofana Prima 5, CP 29, 32032 Feltre (Belluno); tel. and fax: 00-39-439-81821.

School Library 2000

Written by teachers and librarians, *School Library 2000* offers balanced reviews and comment, and has something for everyone working in primary and secondary schools, including:

- CD-ROM and software reviews;
- the Internet in schools;
- using CD-ROM in the classroom;
- library systems.

Its reviews are straight and unbiased. Its style is accessible and non-technical. Its aim is to help readers use electronic media to teach. One year's subscription (five issues) is free to every secondary school and sixth-form college library in the UK. Many readers, however, like to have a copy of their own. A sample copy may be obtained by contacting the Subscriptions Department at Learned Information (Europe) Ltd, Woodside, Hinksey Hill, Oxford OX1 5AU; tel: 01865-730275; fax: 01865-736354; e-mail: subscriptions@learned.co.uk.

Fondazione Leonardo Sciascia and Centro Documentazione Leonardo Sciascia

Readers of *Tuttitalia* may be interested in the following report by its Secretary, Dott.

Salvatore Restivo, of the functions and activities of the Fondazione Leonardo Sciascia, Viale della Vittoria 3, Racalmuto (Agrigento), Sicilia.

They may also be interested in the Centro Documentazione Leonardo Sciascia, Piazza E. De Martino 9, Casella Postale 59, 71014 San Marco in Lamis (Foggia), tel: (0882)-83.18.51, set up by Dott. Antonio Motta, author of *Il sereno pessimista. Omaggio a Leonardo Sciascia*, Manduria, Piero Lacaita Editore, 1991, and editor of, and contributor to, *Leonardo Sciascia: la verità, l'aspra verità*, Manduria, Piero Lacaita Editore, 1985, now out of print.

The first interview of Leonardo Sciascia by an Anglo-Saxon (Paris, 20 May 1979), originally published in the *ATI Journal*, number 30, Spring 1980, pp. 30–51, and out of print for some time, has been re-published, with a photograph of Leonardo Sciascia and the interviewer by Ferdinando Scianna, in pamphlet form, by the Fondazione Leonardo Sciascia, 1996. Its title is *Leonardo Sciascia: l'uomo, il cittadino e lo scrittore. A colloquio con Tom Baldwin. Con Note.*

TOM BALDWIN
London

Fondazione Leonardo Sciascia
Racalmuto
Relazione sull'attività svolta negli anni precedenti dalla Fondazione Leonardo Sciascia

La Fondazione Leonardo Sciascia, Ente morale riconosciuto con DPRS 11.12.1991, è stata costituita con la finalità di promuovere gli studi e le ricerche sull'opera dello scrittore e di svolgere attività di elevazione civile e culturale. La Fondazione è stata istituita dal Comune di Racalmuto, di intesa con Sciascia, che le ha donato una pregevole collezione di ritratti di scrittori (acqueforti, acquetinte, disegni e dipinti), tutte le edizioni, italiane e straniere, dei suoi libri, tutte le lettere ricevute in circa mezzo secolo di attività letteraria e duemila volumi della sua biblioteca. Si tratta, cioè, di un importante fondo letterario che la Fondazione dovrà catalogare e curare. Dopo la sua costituzione sono state svolte le seguenti attività, tendenti a far conoscere la figura e l'opera dello scrittore:

21.06.1992: Manifestazione di presentazione della Fondazione Leonardo Sciascia con l'inaugurazione della sede provvisoria e l'apertura di una mostra fotografica di Ferdinando Scianna, e con gli interventi del Prof. Antonio Di Grado, direttore letterario della Fondazione, e del Prof. Henri Bresc dell'Università di Parigi-Nanterre.

Contemporaneamente ha avuto luogo la rappresentazione della *Controversia liparitana*, testo teatrale di L. Sciascia, a cura del Teatro degli Alchemisti di Catania con la regia di Giuseppe Di Pasquale, nella Piazza Fontana di Racalmuto.

28.11.1992: Per il 3° anniversario della morte di L. Sciascia è stata inaugurata a Racalmuto la mostra 'La Sicilia, il suo cuore – Omaggio a Leonardo Sciascia' (una completa rassegna delle edizioni e traduzioni delle opere dello scrittore); la rassegna è stata arricchita da una mostra fotografica curata da Diego Mormorio e da una collezione di manifesti editoriali, locandine teatrali e cinematografiche. Per l'occasione è stato presentato il catalogo della mostra.

11.09.1993: Rappresentazione de *L'Onorevole* da parte della Compagnia dell'Atto di Roma, diretta da Renato Campese, con relazione introduttiva sul tema adombrato dal testo teatrale di L. Sciascia, e cioè la 'Moralità nella politica'.

24.09.1994: Preinaugurazione della sede definitiva della Fondazione con la presentazione del libro *Storia di Sciascia* di Massimo Onofri da parte del Prof. Nino Borsellino dell'Università di Roma.

20–21.11.1994: Convegno 'Il tenace concetto – Leonardo Sciascia, Fra Diego La Matina, l'Inquisizione in Sicilia' con la partecipazione di Nicola Mineo, Antonio Di Grado, Francesco Renda, Vittorio Sciuti Russi, Claude Amboise, Natale Tedesco, Maria Messana Virga, Titus Heidenreich, Consuelo Maqueda Abreu, Marilena Modica, Salvatore Fodale.

Consegna del premio di laurea ai vincitori del 1° concorso per tesi di laurea sul pensiero e l'opera di Leonardo Sciascia, discusse negli anni accademici 1992–93 e 1993–94.

22.12.1995: Convegno su 'Sciascia moralista civile – l'opera, il cinema, la crisi italiana'. Al dibattito hanno partecipato: Giovanni D'Angelo, Mario Fusco, Massimo Onofri, Severino Santiapichi, Gaetano Savetteri, Marcello Sorgi, Giovanna Tinebra, Giuseppe Tornatore. Coordinamento di Roberto Andò.

Nella mattinata è stato proiettato il film *Lo schermo a tre punte* di Giuseppe Tornatore, realizzato dall'Istituto Luce di Roma.

SALVATORE RESTIVO
Segretario della Fondazione

CILT Information Sheet 67

CILT Information Sheet 67, dated November 1995, is on A Level teaching materials: Italian. The Information Sheet identifies resources for the teaching of Italian courses leading to A/AS level and equivalents (*e.g.* Scottish Higher Grade). Most are available from commercial publishers, but materials produced by institutional sources are also included. For precise details on resource components, availability, prices, etc., one should consult the relevant publisher or distributor.

The Information Sheet gives details of materials for:

- Courses
- Listening Resources
- Reading Resources (including reference works for topic/coursework, etc.)
- Speaking, Writing, Grammar Resources
- Publishers', Booksellers', Distributors' Telephone Numbers
- Sources of further information and guidance.

For further information about the range of services offered by CILT, please contact: Centre for Information on Language Teaching and Research, 20 Bedfordbury, London WC2N 4LB; tel: 0171-379-5110 or 0171-379-5101; fax: 0171-379-5082.

Central Bureau for Educational Visits and Exchanges

CBEVE is keen to promote the Teacher Exchange scheme, and holds on record the names and addresses of teachers who have had successful exchanges. Teachers are invited to contact these colleagues who have benefited from the scheme to hear for themselves what can be achieved. Further details may be obtained from CBEVE, 10 Spring Gardens, London SW1A 2BN; tel: 0171-389-4004; fax: 0171-389-4426.

Università per Stranieri, Perugia

Whilst the application arrangements for certain courses held at the Università per Stranieri, Perugia, require relatively long lead-times (and thus the following brief notes are to be read as a forward indicator for 1997 rather than for use in 1996), readers of *Tuttitalia* will be interested in the following:

- Corso per Insegnanti d'italiano all'estero
- Corso di lingua italiana contemporanea
- Corso di Storia dell'Arte.

Each of these courses is held annually, with slight variations in course theme year to year. Further details may be obtained from: Università per Stranieri, Palazzo Gallenga, Piazza Fortebraccio 4, 06122 Perugia; tel: 00-39-75-5746221; fax: 00-39-75-5746213.

Languages Lead Body

Issue number 8 of *Languages Lead Body News* was published in January/February 1996. The key article featured an interview with Hugh Morgan Williams, the newly appointed Chairman of the LLB. In one key passage the Chairman reiterated the point that:

For any company planning to invest in language training, developing relevant language skills, appropriate to the needs of the business, is crucial. The national language standards give practical support from helping companies to identify language needs to finding appropriate learning programmes.

Elsewhere in this issue of *LLB News*, the LLB answers some common questions about the national language standards and qualifications; there is a news update; a note of forthcoming events; additional guidance on the now more 'user-friendly' national language standards; the availability of standards and qualifications for interpreters and translators; and notice of new staff members at LLB.

Two specific items of note for teachers:

(1) NCVQ has accredited the national language standards in several NVQs and as stand-alone units (tel: 0171-387-9898 for details);

(2) SCOTVEC has accredited many of the national language standards as part of SVQs such as Catering and Hospitality: Reception levels I and II. It is in the process of accrediting the revised language standards (tel: 0141-248-7900 for details).

How to study abroad

Most people have heard that Europeans come over to the UK to study English at private colleges and live with local families. It is less well known that the British can go to Italy, France, Spain, Germany, etc., to study the local language in exactly the same way. There are a wealth of courses in a myriad number of cities and towns throughout the world where one can enrol on a programme from under a month to over a year, and study the local language.

CESA Languages Abroad acts as a counsellor and language course broker, advising on all aspects of choosing a college, the course and the accommodation. They ensure that you know where you are going, what you can reasonably expect upon arrival (in terms of the language course, the college, the accommodation and the location), and how best to get there. CESA Languages Abroad (Cultural & Educational Services Abroad) can be contacted at Western House, Malpas, Truro, Cornwall TR1 1SQ (tel: 01872-225300; fax: 01872-225400).

Italian Language Support Network

The Italian Language Support Network (ILSN) held a Symposium at CILT in London on 22 November 1995. It proved to be a highly successful day symposium with over 60 people attending from a variety of schools, colleges and relevant agencies.

Ernesto Macaro and Wasyl Cajkler gave a breakdown of the results of the questionnaire sent out to schools in September 1995. Whilst the picture at key-stage 3 was not an encouraging one, the situation at key-stage 4 was more optimistic, as was the situation in the independent sector gernerally.

Pat McLagan gave some early indicators of the CILT diversification study which was subsequently published in the *Times Educational Supplement* on 2 February 1996.

Anna Bartrum and Julia Mulkerrin gave the practitioner's perspective of promoting Italian in the 11-16 phase.

The ILSN was both broadened and strengthened with 'focus groups' being set up around the ILSN 'focus institutions': University of Reading (Ernesto Macaro); University of Leicester (Wasyl Cajkler); St Martin's College, Lancaster (Anna Bartrum); and University of Strathclyde (Andrew Wilkin). The focus group based at the University of Reading set itself a schedule of meetings for early 1996 and a series of developments/ideas to pursue as future objectives.

News from SALT

The Scottish Association for Language Teaching (SALT) *Newsletter* of January 1996 featured two brief reports of interest to Italianists in their coverage of the seminars held at the SALT Conference 1995.

(1) The first of these related to trainee teachers for Modern Languages in the Primary School (MLPS). Reporting on her experiences was trainee Italianist Louise Reid, who was very keen to start the Italian SOED (Scottish Office Education Department) course and thoroughly enjoyed it. She benefited from working in class with visiting Secondary Italian teachers and the Italian Assistant. She also believes that the more she had the chance to use the language, the more her confidence increased. Using the topics of 'parts of the body' and 'physical description' as a focus for teaching allowed Ms Reid of St Gilbert's Primary School to include many different aspects of

the language and grammar points. She organised a wide range of activities and games in class, for which all instructions were in Italian. A division of the class into groups depending on pupils' ability improved self-confidence, especially for those in lower-ability groups. Ms Reid found that the experience of a foreign language proved successful and her grasp of Italian definitely improved as a result of the SOED training. She also added that a high level of commitment on the part of the teacher is required, as these classes demand a great deal of preparation and hard work. When questioned about the value of language assistants, Ms Reid added that she believed they are of great use and that it would be fabulous to have one around. It must be taken into account that although the programme for MLPS is proving successful, no allowances are made in the early secondary years for pupils with foreign language experience, and concern has been expressed about their potential demotivation.

(2) The second seminar report of Italian interest was entitled 'Risorse per l'insegnamento dell'italiano' given by Dott. Vittore Pecchini of the Consolato Generale d'Italia in Scozia. Dott. Pecchini began by acknowledging the difficulties faced by teachers of Italian in Scotland. As Italian is not as widely taught in schools as French, for example, teachers may have problems in finding suitable teaching materials, particularly in the more remote parts of Scotland. The Italian Consulate-General and the Italian Institute in Edinburgh offer a range of services, many of which are available by post, and may well be of help to teachers of Italian. The Italian Institute has a lending library, containing approximately 5000 volumes and is the largest Italian language library in Scotland. This contains a wide variety of children's books, particularly useful for teachers. There is also a reading room, where the major Italian newspapers and magazines can be found, and a video lending library, with 500 VHS tapes. There is a satellite television, which shows RAI1 and RAI2 channels. The Consulate-General has a large collection of slides of Italy and various types of materials, such as posters, which are available for use by language teachers. Dott. Pecchini is currently in the process of setting up a new centre, based in a Glasgow primary school, which will house materials for teaching Italian, but this is still in its early stages. The Consulate-General organises courses throughout the year, free of charge, for teachers of Italian, and has access as well to courses in Italy. These latter provide the opportunity for teachers from all over the world to meet in Italy and build up an international network of contacts. The most recent took place in Siena in July 1995 and was attended by a group of Scottish primary school teachers. The seminar reporter, a student teacher, found the seminar very informative and hoped to make use in the future of the services of both the Italian Consulate-General and the Italian Institute.

Il certificato DITALS

The following public notice, which first appeared in *Italiano e Oltre*, 5, anno X, 1995, will be of clear interest to Italianists.

Fra le numerose iniziative varate dall'Università per Stranieri di Siena negli ultimi anni, la DITALS (Certificazione di Competenza in Didattica dell'Italiano a Stranieri) riveste un ruolo particolare, sia per la sua novità, sia per la ricaduta che potrà avere in futuro. Si tratta di una certificazione che valuta, sulla base di varie prove scritte, la preparazione teorico-pratica nel campo dell'insegnamento dell'italiano agli stranieri: non un esame di lingua, quindi, ma di didattica della lingua. La sua validità legale in Italia e all'estero dipende dagli ordinamenti dei singoli Stati e delle singole istituzioni: in molti casi è già considerata un prerequisito per il reclutamento degli insegnanti di italiano a stranieri, mentre alcune università americane tengono conto del punteggio riportato nella DITALS per il conseguimento del Master in Italiano.

Le prove, che hanno una durata complessiva di cinque ore, si articolano in tre sezioni: nella prima si valuta la capacità di analizzare materiali didattici di italiano per stranieri; la seconda si basa sulla costruzione di materiali didattici; la terza è

costituita da 20 domande riguardanti le conoscenze teoriche sui fondamenti e i metodi dell'insegnamento dell'italiano a stranieri.

Sezione A: Analisi di materiali didattici. Tempo previsto per la prova: 2 ore. Punteggio massimo: 30 punti.

Questa sezione è suddivisa in due sottosezioni (A1 e A2) dedicate all'analisi di alcune pagine tratte da due manuali: uno per i livelli elementari (A1) e uno per quelli intermedi o avanzato o di microlingue settoriali (A2). Le pagine selezionate sono accompagnate da una serie di domande a scelta multipla o aperte, che possono richiedere sia una diretta valutazione degli interventi proposti dal manuale, sia la formulazione di ipotesi alternative.

Sezione B: Costruzione di materiali didattici. Tempo previsto per la prova: 2 ore. Punteggio massimo: 30 punti.

Sono previste qui tre sottosezioni (B1, B2 e B3) che hanno lo scopo di verificare la capacità del candidato di progettare un'unità didattica su un tema dato (B1), di descrivere l'utilizzo didattico di un testo dato (B2) e di costruire una prova di verifica (B3).

Sezione C: Conoscenze glottodidattiche. Tempo previsto per la prova: 1 ora. Punteggio massimo: 40 punti.

Si tratta di un questionario di 20 voci relative a fondamenti e metodi della didattica delle lingue moderne, con particolare riferimento all'italiano a stranieri e ai piú recenti contributi scientifici dedicati a questa materia.

Per conseguire la Certificazione DITALS occorre superare i 18 punti nella sezione A e B e i 30 punti nella sezione C: il totale dei punteggi non dovrà quindi essere inferiore a 66 punti. Chi ottiene un punteggio da 90 a 100 punti riceve la Certificazione DITALS con lode.

Ideata e resa operativa nel 1994 da Paolo Balboni, che dal 1992 al 1995 è stato direttore del Centro Linguistico dell'Università per Stranieri di Siena, in poco piú di un anno la DITALS è stata somministrata a 128 candidati a Siena e a un centinaio di candidati in sedi straniere, a conclusione di vari corsi di formazione tenuti negli Stati Uniti, in Canada e in Argentina (New York, New Jersey, Washington, Montreal, Vancouver, e Mar del Plata). L'esame può essere infatti sostenuto da cittadini italiani e stranieri, sia presso l'Università per Stranieri di Siena nelle due sessioni annuali di giugno e dicembre, sia presso istituzioni italiane o straniere convenzionate.

Informazioni sulla DITALS si possono avere dal Centro Linguistico dell'Università per Stranieri di Siena, Piazzetta Grassi 2, 53100 Siena (tel: 00-39-577-24.03.03; fax: 00-39-577-42.112).

ALL Italian Committee

The ALL Italian Committe met at the Italian Institute, London, on 3 February 1996. Among items discussed were the following:

- Ernesto Macaro presented a report on activities of the Italian Language Support Network (ILSN);
- A Symposium on Diversification had been held at CILT on 1 February 1996; it was noted that the diversification project of the late '80s had really led to an increase in the teaching of German;
- Italian Day 1996: 15 June was confirmed as the date and there would be a cultural theme to the programme;
- The ALL Italian Weekend 1996 will be held from 4–6 October at St Anne's College, Oxford, and will be held simultaneously with meetings of the ALL Spanish and Portuguese groups;
- Italian Language Day: it was suggested that two intensive language days should be run – one in Reading and one in Lancaster – with a similar format. These would be aimed at teachers who wished to brush up their Italian, and might also include Adult Education students and 6th-formers. The summer term of 1997 was viewed as a likely date;
- *Language World* Conference 1996: Derek Aust, Anna Bartrum, Ernesto Macaro and Jocelyn Wyburd would be the Italian Committee representatives present at the Conference;
- *Language World* Conference, 10–14 April 1997 at Keele University: preliminary suggestions were gathered for Italian contributions to the Conference programme;

- Italian events 1997:
  (1) The ALL Italian Day would be held at the Italian Institute on either 14 or 21 June 1997 to avoid clashing with the London Language Show. The theme for the Day will be Italian cinema;
  (2) The ALL Italian Weekend is planned for Dublin. Our contact is Maura McCarthy, who is Secretary of ATI (Ireland), which would co-ordinate the programme. The suggested date is the first weekend of the autumn half-term 1997;
- Report on the Durham Weekend: overall feedback was very good [see report from Kati McHardy in this issue. *Ed.*];
- Production of Italian leaflets: it was agreed that the planned ALL leaflet promoting the teaching of Italian should pick up and add to some of the arguments already highlighted in the CILT and Italian Institute leaflets. The focus would be teachers, senior management teams, governors and students in Higher Education. A draft version of the leaflet would be prepared ahead of the September ALL Italian Committee meeting;
- Committee reports were received from:
  - the Editor of *Tuttitalia*;
  - the News Editor;
  - the Essay Competition Organiser;
  - the ALL Executive Committee;
  - the ALL Policy Committee;
  - the Italian Institute; Alessandro Nigro was thanked for hosting the meeting of the ALL Italian Committee;
  - the question of Building for the Future;
- The next meeting of the ALL Italian Committee will be held on 14 September 1996 at the Italian Institute, London.

Preparing materials for publication in *Tuttitalia*

Intending contributors to *Tuttitalia* will find a set of Notes for Contributors on page 64 of each issue of this journal.

The Editorial Board – and more especially your Editor – encourages contributors to read these Notes attentively and to submit materials in conformity with the recommended format. At the same time, we wish to be as 'elastic' as possible in this matter, so as not to dissuade those who may not have ready access to the appropriate word-processing equipment.

The key presentation features sought are:

- set your processor or typewriter to a line length of 44 characters. **This is probably the most important request, because standard line-length permits relatively accurate calculation of the overall size of a contribution in its final printed version.**;

- double-space your text;

- submit two hard copies of your text, one of which should be 'clean';

and

- if possible, use justified margins, both right and left.

These basic features will help the Editor to prepare your text swiftly and accurately for the printer.

If you have access to a word-processor, you are asked to submit two hard copies plus your text file on disc, in a major processing language – Word for Windows 95 and LocoScript PC are the preferred formats – together with, please, an ASCII plain text file version of your contribution. This will permit the Editor to save considerable time by performing on-screen editing. Discs may be either 3.5" or 5.25" size.

Readers of this issue of *Tuttitalia* may wish to know that yet again every word of the journal (some 256 pages of processed text in total! – about the size of a PhD thesis) has been keyed in by the undersigned.

ANDREW WILKIN
University of Strathclyde

Notes for contributors

Contributions The Editorial Board welcomes previously unpublished articles which will further the cause of the learning and teaching of Italian.

Contributions are expected to fall into one of these categories:

a) Articles of about 3000 words.

b) Brief (up to 1000 words) items of information, notes on innovative practice, discussion points (including those arising from previous articles).

c) Reviews usually of about 300 to 400 words (longer reviews or articles may be accepted).

The guidelines below are intended to help contributors:

Presentation

Articles should be submitted either typewritten or on computer disk (plus hard copy)

a) Typewritten: Type with double spacing. Typewriters or word processors should be set at 44 characters (the equivalent of the line length), as this will help the Editor plan the arrangement of the journal. Please send two copies of the article and keep one for yourself. One copy of the article should be 'clean' (with no corrections) to enable the printer to scan it. If there are any changes or corrections these should be made on the second copy.

b) Disk: Most word processing packages are acceptable but if you have any query contact the ALL office. Also send in one hard copy of the article with the disk, and keep one for yourself.

Give your article one short title (not a title and a subtitle), and divide it up with brief subheadings.

Give full references for all sources quoted. Journal policy is to put these at the end of the article and not at the bottom of the page.

Illustrations

Photographs are particularly welcome, as are charts, diagrams and tables where relevant. Please send these at the same time as your typescript.

Timing

In order to be considered for inclusion in the following issue, articles should normally be sent in by 1st February and 1st August. Where topicality is of the essence, shorter deadlines are possible by negotiation with the Editor.

Copyright

Authors are reminded that the Association holds the copyright for all articles published in its journals.

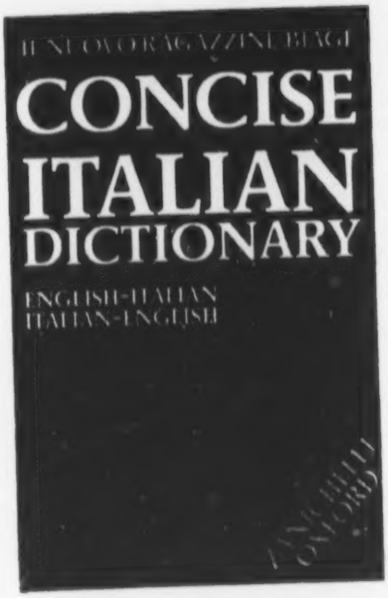
The World's Most Trusted Dictionaries

OXFORD
The World's Most Trusted Dictionaries

Oxford publish the world's most trusted dictionaries, each one subject to the same strict standards of reliability, authority, breadth of coverage, and accessibility.

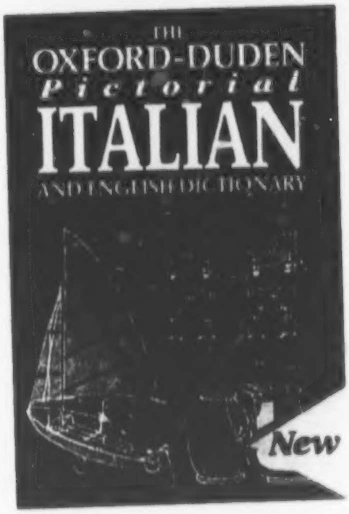
The whole range shares many key characteristics. Carefully designed layout and typography ensure exceptional clarity. Paper and binding styles are carefully selected for their durability. Jargon and baffling abbreviations have been avoided.

In addition, headword lists are comprehensive and fully up-to-date. Clear labelling leads you to the most appropriate translation. Parts of speech are properly identified and correct usage signposted throughout.


IL NUOVO RAGAZZINI BIAGI
CONCISE
ITALIAN
DICTIONARY
ENGLISH-ITALIAN
ITALIAN-ENGLISH
ZANICHELLI
OXFORD

THE
OXFORD
ITALIAN
Minidictionary
Italian-English
English-Italian

THE
OXFORD
Paperback
ITALIAN
DICTIONARY
Italian-English
English-Italian
Ideal for study, travel, and business


THE
OXFORD-DUDEN
Pictorial
ITALIAN
AND ENGLISH DICTIONARY
New

Don't compromise. Choose the books most people trust.

TUTTITALIA

June 1996 **No. 13**

Contents

		Page
Editorial		2
Flavia Laviosa	How to test and evaluate oral proficiency in Italian	3
Antonio Borraccino	Italiano Interattivo	16
Julie Beverly	Travels with a mouse – Italy on the Internet	20
Sara Laviosa-Braithwaite	Lexicalisation and syntacticisation of the verb *piacere:* a study of the interlanguage of learners of Italian	27
Carmela Avella Kellaway	La famiglia italiana contemporanea fra continuità e cambiamento	39
	Reviews	47
	News and views	51
	Notes for Contributors	64

150 Railway Terrace, Rugby CV21 3HN. Tel: (01788) 546443 Fax: (01788) 544149

272

ASSOCIATION for
LANGUAGE
LEARNING

TUTTITALIA

The Italian Journal of the Association for Language Learning

Italians in Peterborough

Black Women in Red Bologna

L'insegnamento comunicativo della lingua

DECEMBER 1996
No.14

273

BEST COPY AVAILABLE

ASSOCIATION for
LANGUAGE
LEARNING

President: Madeleine Bedford, Further Education Teaching Council
Secretary General: Christine Wilding *Chevalier des Palmes Académiques*

Italian Committee
Derek Aust (Chair), South Devon College
Anna Bartrum, St Martin's College, Lancaster
Julie Beverly, Plymouth Business School
Mariolina Freeth, Islington VI Form Centre
Jenny Jackson, Bedfordshire Upper Schools
Teresa Lorusso-Gibson, Trinity School, Leamington Spa
Ernesto Macaro, University of Reading
Giovanna Muszynska, London
Alessandro Nigro, Italian Institute
Hilary Reeves, John Mansfield School, Peterborough
Andrew Wilkin (Editor) *Cavaliere dell'Ordine Al Merito della Repubblica Italiana*, University of Strathclyde
Jocelyn Wyburd, University of Humberside

Tuttitalia is published twice a year, in June and December. It is supplied to ALL members who choose it as one of their two specialist language journals in addition to *Language Learning Journal* and *Language World*, and is available on subscription to libraries and individuals.

Other journals published by the Association for Language Learning
Language Learning Journal, German Teaching, Vida Hispánica, Francophonie, Rusistika, Dutch Crossing (published by the Centre for Low Countries Studies), Language World Quarterly Newsletter

Advertising: All enquiries should be addressed to the Advertising Manager at the address below

Contributors: See page 64

Official address: Association for Language Learning, 150 Railway Terrace, Rugby CV21 3HN. Telephone: 01788 546443. Fax: 01788 544149

TUTTITALIA

ISSN 0957-1752 December 1996 No. 14

Editor
Andrew Wilkin
Department of Modern Languages
Univ. of Strathclyde
Glasgow G1 1XH

Editorial Board
Derek Aust
Anna Bartrum
Julie Beverly
Mariolina Freeth
Jenny Jackson
Teresa Lorusso-Gibson
Ernesto Macaro
Giovanna Muszynska
Hilary Reeves
Jocelyn Wyburd

Review Editor
Carole Shepherd
58 Beatty Avenue
Jesmond
Newcastle-upon-Tyne
NE2 3QN

News Editor
Julie Beverly
29 Cedarcroft Road
Beacon Park
Plymouth PL2 3JX

Published by
Association for Language Learning

Printed by
Stephen Austin and Sons Ltd
Caxton Hill
Ware Road
Hertford
SG13 7LU

© 1996
Association for Language Learning

Contents

		Page
Editorial		2
Alessandro Benati	L'insegnamento comunicativo della lingua (ICL) nel corso di lingua straniera: un modello di insegnamento	3
Francesca Gattullo	Foreign Languages in Italian Primary Schools – The state of the art	9
Russell King and Mariacaterina Tubito	The Italian community in Peterborough	13
Salvatore Coluccello	Questione meridionale e questione settentrionale	20
Marina Orsini-Jones and Francesca Gattullo	Visibility at a price? Black Women in Red Bologna	24
Jean Biggs	Recreation and Study: a Month in Tuscany	39
Emilio Sciotti	Lettera commerciale a Gesú Bambino	44
Tom Baldwin	Review article: *Parole*	45
	Reviews	51
Giovanna Muszynska	ALL Italian Essay Competition 1996	56
	News and views	59
	Notes for Contributors	64

275

Editorial

It is a matter of considerable regret that this issue of *Tuttitalia* will reach readers with a marked delay. For this the undersigned, as Editor, bears responsibility and craves your indulgence. The more limited production delay which afflicted *Tuttitalia* 13 was always likely to impinge in some measure on the date of publication of this issue. What could not have been predicted were the tardy receipt of portions of the promised materials for *Tuttitalia* 14 and a major editorial computer 'crash' at a crucial stage in the text preparation! The fact that every page of this issue had to be keyed in directly by the Editor – none of the contributions having been presented in exact conformity with the house style – simply led to an accretion in the overall time-lag. Intending contributors are again enjoined – *please* – to follow the 'Notes for Contributors' (see page 64) to the letter.

Adverse circumstances can lead, however, to positive outcomes, and I believe that to be the case with the present issue of *Tuttitalia*. It has proved possible to bring together an attractive range of diverse materials with something of appeal to all sectors of our extensive readership. Perhaps this also presents the opportunity to repeat the fact that *Tuttitalia* is the most widely circulating academic-professional journal of Italian Studies in the UK.

We welcome again to our pages several colleagues who have contributed on earlier occasions – Russell King, Jean Biggs, Marina Orsini-Jones, Emilio Sciotti, Francesca Gattullo, Alessandro Benati, and Salvatore Coluccello – and at the same time extend an especially warm welcome to Tom Baldwin, now based in Milan, whom many will remember not least for his own editorial endeavours with the former *ATI Journal*. Tom will 're-appear' with further materials in *Tuttitalia* 15 which, in the event, will follow in relatively rapid succession!

Our regular features – Reviews and News and Views – are given appropriate space, and we also report on the ALL Italian Essay Competition 1996.

An appropriate signature line on this occasion is *A presto!*

ANDREW WILKIN

TUTTITALIA IS A REFEREED
ACADEMIC/PROFESSIONAL JOURNAL
FOR ITALIANISTS

L'insegnamento comunicativo della lingua (ICL) nel corso di lingua straniera: un modello di insegnamento

Alessandro Benati Queen Mary and
Westfield College, London

1.0 Introduzione

In questo articolo si esamina la possibilità di creare una componente comunicativa nell'insegnamento dell'italiano in un corso per principianti di livello universitario. I due obiettivi principali dell'articolo sono:

1. affermare e dimostrare sul piano teorico e pratico che è possibile applicare la tesi «separazionista» per realizzare l'ICL in una classe, e sviluppare le abilità comunicative (questo tipo di approccio è stato impiegato in un corso di italiano per principianti tenuto al Queen Mary and Westfield College);
2. fornire alcuni esempi pratici del modo in cui questo modello di insegnamento può essere realizzato in classe per mezzo di attività che consentono al discente di passare dall'impiego meccanico della lingua ad un uso contestualizzato appropriato.

1.1 ICL: considerazioni teoriche e pratiche

L'insegnamento comunicativo della lingua (ICL) è una didattica che negli ultimi anni ha suscitato interesse considerevole. Questo approccio, che si basa sulla teoria delle competenze comunicative proposta da Hymes (1972), parte dal presupposto che i programmi di ICL debbano indurre a sviluppare competenze di tipo linguistico (conoscenza delle regole grammaticali) e di tipo comunicativo (conoscenza delle regole d'uso della lingua).

Nel campo dell'ICL si sono compiuti molti studi, di carattere sia teorico sia applicativo, e in primo luogo si è cercato di delineare[1] le diverse componenti di un modello teorico di competenza comunicativa. In secondo luogo lo sviluppo del curriculum[2] ha evidenziato l'importanza delle esigenze comunicative di chi apprende una seconda lingua. Terzo, si è fatto molto[3] per elaborare le tecniche e le attività in classe, per rispondere alla necessità di realizzare attività sensate durante la lezione di lingua, fornendo una vasta gamma di dati linguistici e un uso funzionale della lingua. Per finire, si è molto progredito[4] nell'analisi delle varie componenti della competenza comunicativa. Ma non si è ancora raggiunto l'accordo su cosa sia l'ICL e su come possa essere attuato in classe.

Secondo Mitchell (1988) le interpretazioni e le descrizioni dell'ICL sarebbero tante quanti sono gli insegnanti di lingua straniera. Perciò è necessario che i teorici indichino e spieghino che cosa si intende con il termine ICL sul piano delle procedure e dei metodi utilizzati in classe, se gli insegnanti devono essere addestrati e se vanno misurati i possibili effetti delle diverse caratteristiche di questo approccio sul processo di apprendimento della L2.

Johnson (1982) ha tentato di chiarire il significato dell'espressione ICL, individuando due posizioni in questo tipo di approccio. Le due posizioni sono definite «separazionista» e «unificazionista». La teoria separazionista presta attenzione tanto alla forma come al significato. In altre parole, le caratteristiche relative alla lingua sono insegnate esplicitamente e poi praticate in modo comunicativo. La posizione unificazionista non contempla l'insegnamento delle caratteristiche formali della lingua, partendo invece sin dall'inizio con esercitazioni comunicative e orientate al messaggio. In altre parole, agli studenti non vengono proposte forme linguistiche né esercizi su di esse, ma vengono indicati una serie di compiti e attività che consentiranno loro di concentrare l'attenzione sul significato.

L'approccio ICL ha aspetti positivi e negativi, come qualsiasi altro. Produce competenza comunicativa secondo il modo in cui viene applicato in classe. Nella posizione unificazionista l'idea di dare la priorità alla comunicazione pratica può indurre a trascurare la conoscenza delle strutture linguistiche, e può provocare una visione della lingua come insieme di espressioni preconfezionate che il discente usa nella situazione adatta, a scapito di un impiego creativo della lingua straniera. Inoltre, trascurare le strutture e la grammatica può indurre a poca precisione. Le ricerche hanno dimostrato che i discenti traggono beneficio da un insegnamento basato sul significato, senza però negare l'importanza di un'istruzione basata sulla forma.[5]

Sono state effettuate svariate ricerche per esaminare l'effetto dell'ICL sull'apprendimento. Gli studiosi sono abbastanza concordi sul fatto che concentrarsi esclusivamente sulla precisione e la forma, o soltanto sulla scorrevolezza nell'uso orale, non è efficace per favorire l'apprendimento della lingua. I dati ricavati in classe, esaminati in una serie di studi fra cui Spada (1987), confermano la tesi che nel programma di ICL abbinare l'insegnamento incentrato sulla forma e quello basato sul significato facilita l'apprendimento. Includere nel programma lezioni incentrate sulla forma in un corso di una lingua sembrerebbe una scelta valida tanto sul piano teorico come su quello pratico. Esamineremo ora un possibile modello di insegnamento della lingua con approccio comunicativo.

1.2 Una compagine comunicativa nell'insegnamento della lingua

Littlewood (1981) sostiene che l'«abilità» di comunicare comporta la capacità di utilizzare la lingua in modo sistematico e appropriato. Per raggiungere questo risultato, in un approccio comunicativo inizialmente è indispensabile concentrare l'attenzione sulla struttura, soprattutto se teniamo conto delle limitazioni poste dal contesto in cui si impara una lingua straniera, come la mancanza di tempo di esposizione e la varietà dei contesti generatori di lingua. In questo si manifesta anche la differenza fra il processo di apprendimento della lingua madre e della seconda lingua. Perciò il modello proposto si basa sulla realtà dell'apprendimento della lingua straniera e presenta un procedimento opposto a quello impiegato per la prima lingua. In questa compagine è la comunicazione a divenire obiettivo del processo di apprendimento, e lo schema può essere rappresentato come segue:

Struttura—Proprietà—Intenzione di significare.

La prima fase (struttura) implica l'interiorizzazione degli elementi del sistema linguistico. Nella seconda fase (proprietà) si verifica un'espansione della struttura in tutta una serie di contesti. Per finire, nell'ultima fase (intenzione di significare) le attività sono organizzate in modo da indurre l'uso personalizzato degli elementi proposti.

All'interno di questo schema si possono realizzare attività che permettono al discente di superare l'uso meccanico della lingua, per arrivare ad un impiego appropriato nel contesto (vedi paragrafo successivo). Solo quando lo studente ha padronanza della forma ed è in grado di servirsene nel contesto il messaggio diventa piú importante del «mezzo». Molti dei problemi legati alla tesi unificazionista nell'approccio comunicativo dipendono dalla tendenza ad ignorare le fasi del processo di apprendimento, e dal fatto che si considera la comunicazione un mezzo anziché un obiettivo.

Secondo Littlewood (1994) durante il processo di apprendimento della lingua le attività si sviluppano in un flusso che va dal «controllo» alla creatività:

Controllo: impiego di quanto si è memorizzato;
dialoghi;
esercitazioni contestualizzate;

dialoghi espansi;
attività a ruolo;
Creatività: improvvisazione.

Littlewood (1994) ed altri hanno proposto uno schema a tre fasi che comporta attività precomunicative e comunicative:

1. fase di input;
2. fase di pratica;
3. fase d'uso;

(adattata da Littlewood, vedi Appendice). Nella prima fase l'attenzione è incentrata sulla lingua come «mezzo», e solo quando se ne ha padronanza il discente, nel secondo e ultimo stadio, può partecipare alle attività comunicative in cui l'attenzione si incentra sul messaggio.

Come si può applicare in pratica questo modello? Sarà dimostrato nel prossimo capitolo, quando daremo un esempio di realizzazione di questo schema a livello produttivo.

1.3 Insegnare un modello

(a) *Fase di input.* Supponiamo che sia nostra intenzione insegnare una data struttura, come per esempio l'uso del *futuro*: secondo il modello proposto dovremmo passare da un uso meccanico ad un uso appropriato. Nella prima fase, cioè la fase di input, l'insegnante dovrebbe decidere quale aspetto della struttura introdurre, e il contesto in cui proporla, per facilitarne la comprensione. Per esempio, si può utilizzare la forma della terza persona singolare, nel contesto di una conversazione su che cosa si ha intenzione di fare durante le vacanze estive: verranno poi introdotte la prima e la seconda persona singolare.

Si potrà procedere con l'aiuto di un supporto visivo (vedi vignette alla fine del presente articolo). In questa fase sarà l'insegnante a segnalare e ad introdurre la struttura per mezzo delle immagini. I discenti ascolteranno, tentando di identificare le strutture-tipo e producendo ipotesi.

La successione e la gradazione degli esempi proposti dall'insegnante saranno scelti con precisione in modo da consentire al discente di identificare la struttura linguistica e riprodurla in attività domanda-risposta che progrediranno con domande sempre piú aperte, in modo da dare al discente la possibilità di riprodurre il modello. Il docente attirerà l'attenzione su come è costruita la struttura, in particolare sulla differenza nella terminazione delle prime tre persone.

L'attenzione è concentrata sul «mezzo», il cui significato è chiarito ed esemplificato per mezzo di supporti visivi e «frasi a rapporto univoco forma-significato»; perciò l'uso della lingua è impersonale e decontestualizzato. Nella fase input, dopo le prime indicazioni da parte dell'insegnante, il discente ha bisogno di utilizzare e manipolare la struttura. Perciò l'insegnante lo fa esercitare nell'uso della struttura servendosi di figurine o mimando. Per esempio, l'insegnante introduce un terzo personaggio di nome Paolo, e chiede «Che cosa farà questa sera?» mostrando la figurina di un ristorante specializzato in pesce e cosí via. L'insegnante potrebbe passare a una fase leggermente piú avanzata della lezione sulla forma verbale «io-tu». Potrebbe fare affermazioni su che cosa farà lui la prossima fine settimana e chiedere agli studenti che cosa faranno loro.

Anche se la domanda è basata sull'esperienza degli studenti tanto nella situazione di un rapporto insegnante-discenti, come nel dialogo fra studenti, si insiste ancora sulla forma linguistica, sulla formulazione di ipotesi riguardo alla struttura e la sua verifica. Questa è la fase che Widdowson ha definito «fase d'utilizzo».

(b) *Fase di pratica.* La seconda fase dovrebbe fornire al discente la possibilità di impratichirsi nell'uso delle forme proposte per ricordarle e riconoscerle in modo meno rigido e meno dipendente dall'insegnante. Si insiste ancora sulla lingua come «mezzo», ma la forma può essere contestualizzata per mezzo di drammatizzazioni o attività ricreative a informazioni. Il discente è alla fase utilizzo/uso, e si sposta verso un impiego della lingua piú autentico e mirato. Le attività faciliteranno la fase di transizione fra i momenti definiti da Rivers (1987) «acquisizione delle abilità» e «impiego delle abilità».

A livello produttivo si passerà dai dialoghi espansi alle drammatizzazioni, cioè da un'attività sul «mezzo» ad una incentrata sul messaggio. Un esempio tipico di attività ricreativa a informazioni è il genere descritto dal Littlewood (1982) come «drammatizzazione controllata con espansioni e informazioni». Si tratta di un'attività da realizzare in gruppo o a coppie. Gli studenti A e B devono visitare un posto all'estero. Lo studente A ha un cartoncino su cui è scritto o disegnato un oggetto che vorrebbe avere come souvenir. Lo studente B ha un cartoncino su cui è scritto il posto dove sta andando, e altre informazioni su che cosa farà e su come viaggerà. Il numero dei luoghi da visitare corrisponde al numero dei souvenir, e lo studente A deve scoprire il nome della destinazione che combacia con il suo souvenir. Tutti gli studenti A devono cercare tra i compagni e trovare il possessore del cartoncino corrispondente al suo. Quindi verranno poste una serie di domande di questo tipo:

A: (ha il cartoncino con l'oggetto che vuole acquistare)
B: (ha il cartoncino con il luogo: Parigi, Francia)
A: Che cosa visiterai?
B: Andrò in Europa.
A: Andrai in Francia?
B: Sí.
A: Che cosa andrai a vedere?
B: (Lo studente parla delle informazioni fornite sul suo cartoncino.)
A: Andrai a Parigi?
B: Sí.
A: Allora devi comprare una statua della Torre Eiffel.
B: Certo.

Questo genere di attività combina due abilità (parlare e leggere) e la lingua è piú autentica dato che i discenti se ne servono per scoprire delle informazioni. Si utilizza materiale autentico (i cartoncini possono essere ricavati da locandine di viaggio). I discenti progrediscono verso un uso piú appropriato della struttura-tipo, e in questa fase non danno grande importanza alla precisione. La lingua è piú mirata al messaggio e lo scopo dei discenti è di comunicare un messaggio.

(c) *Fase d'uso.* Ormai il discente dovrebbe essere pronto ad usare la lingua in modo piú sensato e personalizzato. Usa le strutture con maggior proprietà.

Un'attività tipica è quella che Littlewood (1981) definiva «drammatizzazione controllata con situazione e obiettivi». Durantre le attività il discente è piú indipendente, e concentra l'attenzione sul processo di comunicazione e l'impiego di una lingua «creativa». Un esempio di questo genere di attività potrebbe essere una drammatizzazione in cui gli studenti siano piú indipendenti:

«In Italia è stato compiuto un furto in casa. Sono le dieci di sera. La polizia ha arrestato una serie di sospetti (studenti A). Saranno interrogati da un investigatore (studente B) riguardo a varie questioni»:

- identità;
- la loro vita;
- le azioni e gli spostamenti da una data ora ad un'altra;
- dove stavano andando al momento dell'arresto;
- le opinioni del ladro.

Uno dei sospetti ha ricevuto un cartoncino in cui è segnato che il colpevole è lui; naturalmente l'investigatore non lo sa. Gli investigatori devono formulare le loro opinioni in base alla propria valutazione.

Conclusione

In questo articolo abbiamo esaminato a livello teorico-pratico la possibilità di inserire una fase di riflessione sulla forma all'interno di un programma di ICL. Siamo fermamente convinti che il potenziamento delle abilità comunicative sia un processo molto lungo, che comporta una contestualizzazione graduale delle strutture linguistiche. Perciò il nostro scopo, come quello dei ricercatori, è di studiare come e dove sia possibile inserire un momento di riflessione sulla forma in un programma di ICL.

Bibliografia

Allen, J. P. B., 'A Three-Level Curriculum Model for Second Language Education', in *The Canadian Modern Language Review*, 40, 1982, pp. 23-43.

Bachman, I. e Palmer, A., 'The Construct Validation of Some Components of Communicative Proficiency', in *TESOL Quarterly*, 16, 1982, pp. 449-465.

Breen, M. e Candlin, C., 'The Essentials of a Communicative Curriculum in Language Teaching', in *Applied Linguistics*, 1, 1980, pp. 1-47.

Canale, M., 'From Communicative Competence to Communicative Language Pedagogy', in Richard, J. e Schmidt, R., *Language and Communication* (London: Longman, 1983).

Carroll, B. J., *Testing Communicative Performance* (Oxford: Pergamon Press, 1980).

Hymes, D., *On Communicative Competence* (New York: Pride & Holmes, 1972).

Johnson, K., *Communicative Syllabus Design and Methodology* (Oxford: Pergamon Press, 1982).

Munby, J., *Communicative Syllabus Design* (Cambridge: Cambridge University Press, 1978).

Littlewood, W., *Communicative Language Teaching* (Cambridge: Cambridge University Press, 1982).

Littlewood, W., *Teaching Oral Communication* (Oxford: Blackwell, 1994).

Rivers, W., *Teaching Foreign Language Skills* (Chicago: University of Chicago Press, 1968).

Savignon, S., *Communicative Competence: An Experiment in Foreign Language Teaching* (Philadelphia: Center for Curriculum Development, 1972).

Spada, N., 'Relations between Instructional Differences and Learning Outcomes. A Process-Product Study of Communicative Language Teaching', in *Applied Linguistics*, 8, 1987, pp. 137-161.

Widdowson, H. G., *Teaching Languages as Communication* (Oxford: Oxford University Press, 1978).

Yalden, J., *The Communicative Syllabus: Evolution, Design and Implementation* (Oxford: Pergamon Press, 1982).

Appendice

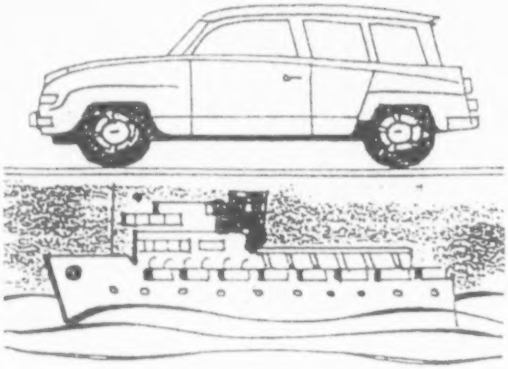
	Modello	
Fase input	*Fase pratica*	*Fase d'uso*
Precisione	Precisione-Proprietà	proprietà
Mezzo	Mezzo-messaggio	Messaggio
Identificazione e riproduzione	Ricordo-riconoscimento	Selezione-trattazione
Utilizzo	Utilizzo-uso	Uso
Formulazione di ipotesi	Verifica delle ipotesi	Produzione

Note

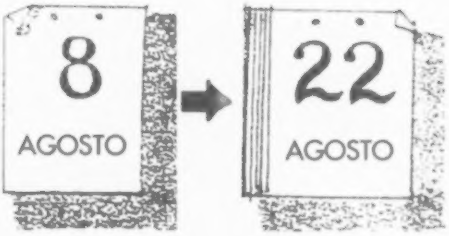
1. Vedi Allen, J. P. B., 'A Three-Level Curriculum Model for Second Language Education', in *The Canadian Modern Language Review*, 40, 1982, pp. 23-43; e Bachman, I. e Palmer A., 'The Construct Validation of some Components of Communicative Proficiency', in *TESOL Quarterly*, 16, 1982, pp. 449-465.
2. Vedi Breen, M. e Candlin, C., 'The Essentials of a Communicative Curriculum in Language Teaching', in *Applied Linguistics*, 1, 1980, pp. 1-47; e Yalden, J., *The Communicative Syllabus: Evolution, Design and Implementation* (Oxford: Pergamon Press, 1982).
3. Vedi Littlewood, W., *Communicative Language Teaching* (Cambridge: Cambridge University Press, 1982); e Johnson, K., *Communicative Syllabus Design and Methodology* (Oxford: Pergamon Press, 1982).
4. Vedi Canale, M., 'From Communicative Competence to Communicative Language Pedagogy', in Richard, J. e Schmidt, R., *Language and Communication* (London: Longman, 1983); e Carroll, B. J., *Testing Communicative Performance* (Oxford: Pergamon Press, 1980).
5. Vedi Savignon, S., *Communicative Competence: An Experiment in Foreign Language Teaching* (Philadelphia: Center for Curriculum Development, 1972).

Le Vacanze Di Paul Nel Mese Di Agosto

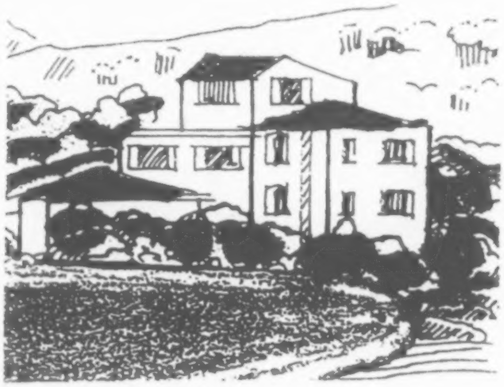
Lui andrà in Italia.



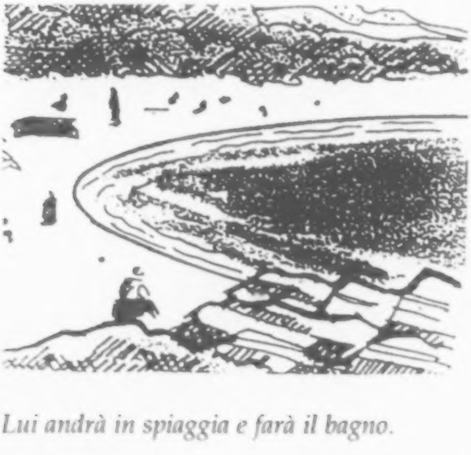
Lui andrà in macchina e prenderà la nave.



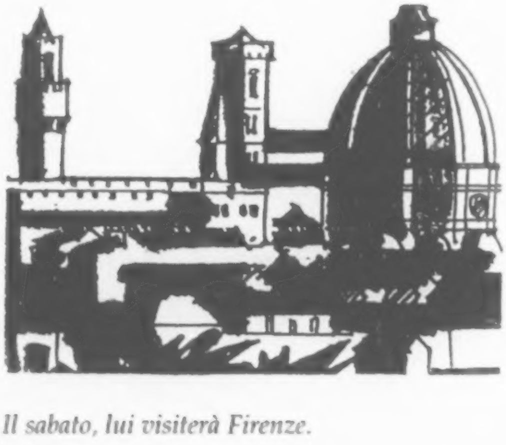
Lui partirà nel mese di agosto e starà per due settimane.



Lui abiterà in una bella villa.



Lui andrà in spiaggia e farà il bagno.



Il sabato, lui visiterà Firenze.

Foreign Languages in Italian Primary Schools - The state of the art

Francesca Gattullo Università di Roma 'La Sapienza'

Introduction

In this article I will give an outline of the teaching of foreign languages in Italian primary schools, with particular reference to the teaching of English in Emilia Romagna (a region in the North-east of Italy). The information is based partly on official documents, partly on published results of a regional survey, and partly on some preliminary data taken from my own research on primary teachers.

The institutional context

Compulsory education in Italy lasts for 8 years. Italian children enter primary school when they are 6 and leave at 11, going on to the so-called 'middle school' (*scuola media*) for a further 3 years.

In the last 10 years Italian primary schools have undergone major changes. Of particular relevance to our inquiry is the introduction of the teaching of a foreign language in the primary curriculum, presented in the New National Programmes in 1985. Together with several innovations these programmes outlined a general syllabus for FLT within an integrated approach to language education (*educazione linguistica*). It is thereby envisaged that the mother tongue and the foreign language should be taught in a closely related manner.

We had to wait, however, until 1990 for a school reform law to enact the 1985 curriculum and it was not until 1992 that this law was implemented. Language provision is now gradually expanding and should cover the whole country within the next 3-4 years.

We should first look at the Italian curriculum. The general educational goals of primary school are the child's cognitive development and socialisation. As far as FLT is concerned, global educational aims and specific objectives are considered separately. The first are stated in the 1985 document as:

1. The development of communicative competence;
2. Intercultural and human enrichment;
3. Enhancement of cognitive development.

The objectives are to be found in a later document which is used by teachers as a guideline for the evaluation of pupils (*griglia di valutazione*). These are set down as follows:

At the end of primary school, the child should be able to:

a) read and understand a simple passage on everyday life;
b) engage in a simple conversation;
c) listen to and understand simple messages.

Such objectives provide a general framework for the design of language syllabuses. Individual teachers usually plan their own, thus enjoying a high degree of freedom as to the choice of more detailed objectives, teaching content and type of methodology. The 1990 law recommends that language teachers and teachers of other subjects should develop an inter- and cross-disciplinary syllabus. In fact, most FL teachers work on their own and confine their teaching to games and role-plays, since they still find little support from their colleagues.

The organisation of the provision of language teaching throughout the country has involved different parties:

- the Ministry of Education
- the *provveditorati* (Local Education Authorities)

- national and local inspectors
- IRRSAE (Regional institutes for training and research)
- school headteachers, who are responsible for three or more schools grouped in *circoli didattici*
- private language schools and University language centres (including institutions such as the British Council).

First of all, it is important to know that, although Italy is divided into 20 regions, the Italian education system is run at a national level by the Ministry of Education through its local agencies (called *Provveditorati*). These are responsible for local administration and the appointing and training of teachers in each of the Italian *province*. For example, the region of Emilia Romagna is made up of 7 *province* (Bologna, Ferrara, Parma, Piacenza, Ravenna, Forlí, Modena), each with its own local education authority. These have the responsibility of making sure that the national legislation is applied. Each region has its own IRRSAE, some of which have played an important role in the organisation of training courses and the setting-up of monitoring projects.

In 1990 very few qualified teachers were already teaching a foreign language in their classrooms, and many more professionals were needed to implement the new programmes. The government decided to recruit all teachers from amongst those already working in primary schools and ask them to become 'specialists', that is to teach only the foreign language. A large in-service training scheme was then set up. The introduction of the new 'specialist' figure was intended as a temporary measure and would be substituted in due course by the regular classroom teacher covering two or more subjects.

In 1992 hundreds of primary teachers were recruited after they had sat a written and an oral exam. In Emilia Romagna, for example, each *Provveditorato* interviewed a large number of teachers willing to teach an FL as specialists. Of these, about 260 teachers were selected and started teaching in that year. At the same time they attended a training course on LT methodology lasting 100-150 hours. Those who needed to 'brush up' or improve their foreign language attended special training (from 200-300 hours) and started teaching in 1993. In the same year more in-service teachers were recruited and trained as specialists, following the same procedure. They took up service in 1994.

Overall. Emilia Romagna now has 75% of its schools covered, although there are differences between large urban areas and small villages.

Input from training

It needs to be said here, for those who are not familiar with the Italian education system, that primary school teacher training does not involve an academic component nor any further educational specialisation. After attending a 4-year secondary school called *Istituto magistrale*, teachers-to-be can acquire some experience by standing in for a colleague (doing *supplenze*). To become qualified teachers and eventually to get a permanent post, they have to sit a national competition (*concorso magistrale*), where they are asked to display a theoretical knowledge of child psychology, primary education and school legislation. No classroom training is therefore done, and it is no surprise that most classrooms are teacher-fronted. Despite such a bleak picture, the International Evaluation Assessment research, carried out in 1990 into reading and writing skills, showed that Italian primary school children were performing amongst the top 5 countries.

As was outlined in the preceding section, teachers recruited in 1993 and 1994 were already qualified with at least 2 years experience and had to attend courses on FLT methodology. Most training courses and manuals encourage 'purposeful speaking and listening', 'motivating activities' such as games and role-plays and the use of language in context. The sequence of language abilities recommended goes from reception (listening and reading) to production (speaking and writing).

In 1994 the results of a monitoring project carried out by the IRRSAE of Emilia Romagna were published. 90% of the first

284

batch of teachers had filled a long questionnaire regarding several aspects of their work, from choice of textbook to syllabus design. The results show that they follow the sequence of teaching mentioned above. However, since the acquisition of writing abilities is not part of the curriculum, many teachers do not include them in their syllabus and most of the others leave them until the last year of school. As to syllabus design, many outline a product-orientated syllabus based on language functions and notions, with frequent references to grammar structures. Such recommendations are mirrored in most textbooks, organised in topics and function/notion lists within each topic. As to teaching strategies, the questions were too vague and led to blurred results. Most teachers said they follow a 'notional/communicative method' or a 'mixed approach', but there was no indication of what was meant by this.

Teachers' practice

The monitoring project did not include an observational component nor detailed questions on teachers' own practice. Unfortunately, very little is known yet about this and most of it is anecdotal. As part of a university project, I have recently carried out 50 interviews with primary English teachers working in Emilia Romagna. The aim was to find out more about teachers' perceptions and their classroom work. Although the data have not yet been fully analysed, one can outline a first picture. First of all, there seems to be a typical sequence of teaching steps:

a) presenting new vocabulary/structures with the help of flash cards or *realia*;
b) listening to taped dialogues containing the new vocabulary and structures;
c) repeating/rehearsing the same dialogues;
d) the same dialogues may then be varied with personal/fictional information and practised again;
e) other activities such as games or puzzles may be carried out;
f) assessing the acquisition of new vocabulary/structure through semi-formal testing.

The development of receptive abilities followed by production is thus applied, confirming at a more detailed level the IRRSAE survey results. Usually steps (a), (b) and (c) are carried out by the whole class which is then asked to repeat chorally. For step (d) some teachers organise the work in pairs and some do only teacher-pupil work. Step (e) may be carried out by dividing the class in two competing groups or in small groups, whereas (f) concerns the pupils' individual performance. Discipline is perceived by teachers as one of the major obstacles to small group or pair work. It is worth noting here that most Italian teachers demand that their pupils are very quiet and seated in an orderly fashion. Although teachers of FLs may like to try different classroom organisation and management, they have to take into account the way their colleagues work. If the difference is too great their pupils will not be able to cope with it.

Among the 50 subjects interviewed there were exceptions to this model. Some very experienced teachers apply other methodologies, such as story-telling or activity-based work. But these are rare.

Further interesting results concern teacher language use, teacher error treatment and the teacher's role. As to the choice of language, about 70% of the teachers interviewed say they tend to use English for classroom management (*e.g.* to give permission to go out, to praise a child); about 40% give instructions for activities in English; on the other hand, between 60% and 70% use Italian to explain grammar and to deliver information on various aspects of British culture (the so-called *contenuti di civiltà*). Their expectations of pupils' language use are quite low: whilst more than 75% of the subjects said they expect children to use English for routine functions (*e.g.* to ask permission to go out or to say 'good morning'), few of them actually teach expressions such as 'What does .... mean in English?' or 'What is the spelling of ......?', let alone more complex expressions to talk about themselves and their feelings.

What emerges from the interviews is that pupils make many mistakes and teachers

285

seem to spend a great deal of their time correcting them. 90% say they will correct one of their pupils if s/he produces something like 'Mary go home, she not like an ice-cream' during an oral drill. Almost 50% will still correct him/her if the same mistakes are made during an activity such as describing a picture or telling a story. Half the subjects said they perceive their job as teaching the correct language, and added that their aim is to teach accuracy rather than fluency.

Finally, a few words about teachers' perceptions of their own role. Subjects were asked to choose out of five possibilities what their role tends to be when carrying out steps (d) and (e) above. Half the teachers stated that they like to play a primary role by conducting the activity, whereas the other half said they prefer to be monitoring the classroom and intervening only when necessary.

National evaluation project

In 1994 the Ministry of Education set up a committee in order to evaluate FL teaching. The Department of Education at the University of Rome 'La Sapienza' was commissioned to carry it out. The evaluation would be conducted in four ways:

a) evaluation of children's language achievement by a written and an oral test;
b) evaluation of children's metalanguage achievement by a written test;
c) evaluation of children's perceptions by a questionnaire;
d) evaluation of teachers' perceptions by a questionnaire.

The instruments are presently being piloted and will be used on a national sample during the coming academic year. The results will be considered for in-service teacher training, textbooks and the overall organisation of language provision.

Conclusions

The situation is still quite fluid and will be changing in the next few years, particularly when all specialists will turn into or be substituted by 'normal' specialised teachers. Other factors will certainly affect the present situation: firstly, a whole breed of new teachers, who have just won the national competition and have, for the first time, been recruited as 'specialised' teachers; secondly, the outcome of the national evaluation due to be completed in the next two years.

To conclude this paper, I would like to recall a few important points:

1. The introduction of a foreign language was seen as part of a language-across-the-curriculum policy (*educazione linguistica*);
2. A broadly defined communicative approach is encouraged by training books and courses;
3. Emphasis on interdisciplinary teaching content is expected but is difficult to apply as the language teacher feels isolated;
4. A high degree of freedom is left to the individual teacher as to syllabus design; and
5. Foreign language teachers are qualified primary teachers with intermediate language proficiency.

GTCE
G Timarco
Centre of Education

ROOMS AVAILABLE FOR SMALL CONFERENCES

Monday - Friday	0930 - 1700 hrs	£15 per hour
Monday - Friday	1705 - 2100 hrs	£18 per hour
Saturday only	1000 - 1600 hrs	£20 per hour

**Special offer from 1 February to 31 March 1997 - 40% discount on these rates*

For further details, contact R Timarco, GTCE, 52 Loampit Hill, London, SW13 7SW
Tel: 0181 659 1980 Fax: 0181 402 6368

The Italian community in Peterborough

Russell King University of Sussex
Mariacaterina Tubito University of Pescara

Introduction

In recent years historians, geographers and other interested scholars have compiled an impressive amount of research on Italian immigrants in Britain. This is not the place for a complete review of this literature, so let us just pick out a few highlights. Amongst general surveys pride of place must go to the books by Umberto Marin,[1] Lucio Sponza[2] and Terri Colpi.[3] Also worthy of mention are the recent collection of essays edited by Lucio Sponza and Arturo Tosi[4] and the special issue of *ATI Journal* on Italian immigrants in Britain.[5] These sources are effective in their portrayal of the unique history of the Italian presence in the British Isles as well as giving some idea of the variety of experiences of Italians in different parts of the country. Generalising from these studies, four main historical phases of Italian immigration to Britain can be recorded, each with its own class character, occupational specialisations in Britain, and geographical origins in Italy:

1. An élite phase of immigration lasting from the Middle Ages to the 19th century whose migrants were merchants, bankers, clerics, artists, scholars, highly-skilled artisans and political refugees. This group came almost entirely from northern Italy and Tuscany, and settled mainly in London.

2. During the late 19th and early 20th centuries, an immigration, at first seasonal and then more permanent, of peasant-origin street-hawkers and street-entertainers who came from the hills and mountains of Emilia and northern Tuscany. From its humble origins in selling hot chestnuts, ice cream and fish and chips, this movement evolved into a more stable business involvement with the catering industry. Its distribution in Britain was chiefly in the large cities (London, Manchester, Glasgow, Edinburgh, etc.) plus seaside towns.

3. The postwar mass recruitment of unemployed or underemployed Italian labour destined for employment in certain industries (bricks, textiles, iron and steel) where labour shortages had arisen. These migrants came from the south of Italy and they settled in those towns where the industries were located – Bedford, Peterborough, Loughborough, Coventry, South Wales, etc. This migration petered out by the end of the 1960s by which time it represented 70% of the Italian population residing in Britain.

4. A renewed élite immigration – of professionals, business persons, teachers, students, etc. – during the 1980s and 1990s, reflecting European integration, Italy's increased wealth and business links to Britain, and the cultural attractions of Britain, especially London, to Italian students and young persons.

Whilst many individual studies have explored various aspects of the place-specificity of these migration waves,[6] notable is the lack of any research on the Italian community in Peterborough, which is the third largest grouping of Italians in England after London and Bedford. Like its sister town of Bedford, upon which so much research has now been done,[7] Peterborough represents the formation of a 'new' Italian community in the 1950s and 1960s. Coming almost entirely from southern Italy, the Italians in Peterborough are an interesting community due to their substantial lack of assimilation into British society. The first-generation immigrants have set the tone by preserving their own traditions and ways of thinking which are typical of their villages of origin; in Peterborough they have spent their lives almost entirely among family, village and regional groups, and under the paternal influence of the Roman Catholic Church. The purpose of this paper is to offer a brief description of this 'unknown' Italian community. The research is based on forty interviews with 'Peterborough Italians', some of whom have returned to Italy, and with key informants in the community such as priests and consular personnel.[8]

Settlement of Italians in Peterborough

Peterborough is an industrial town located in the Nene Valley, in which are found the rich clays suitable for brick-making. Like most British industrial cities it has a significant presence of ethnic groups: its total population of 153,000 (1991) includes 4,750 Pakistanis, 2,660 Indians, 1,200 Afro-Caribbeans, 800 other Blacks and 360 Chinese.[9] The biggest ethnic community, however, is the Italian, composed of around 6,500 first and second-generation immigrants, or 4.2% of Peterborough's total population.

The town's brick industry is the key to explaining the presence of such a large Italian community in Peterborough. The recruitment of an Italian workforce was a measure adopted by the British government in collaboration with the Italian authorities in order to respond to the rapidly rising demand for bricks in the early post-war building boom. Because the local population generally preferred less strenuous and better-paid jobs (this was the post-war era of full employment), the 'Bulk Recruitment Scheme' was instituted in 1951 and continued for most of the rest of the decade. The specific recruitment mechanism was a series of more or less annual visits to Naples carried out by London Brick Company personnel officers during 1951-57. By the late 1950s and during the 1960s, further Italian migration to Peterborough was carried forward by chain migration from the same southern Italian villages whence the early arrivals originated.

All the evidence points to the Italians being accepted fairly quickly into Peterborough without any hostility from the local population who, instead, soon came to admire them for their hard work and family loyalty. An important factor in their successful incorporation was the encouragement and help given by the trade unions who insisted that the London Brick Company guarantee written, four-year contracts, the possibility of returning home after one year, and working conditions in accordance with the industry's national agreements.[10]

The peak years of arrival were 1953-56. Over the twenty-year period 1951-71 a total of 3,000 Italians were recruited to Peterborough by London Brick, only 250 of whom returned home within the same period. Initially the Italians – single men (those who were married had to leave their wives at home) – were accommodated in hostels in the brickfields south of Peterborough, but soon many had saved enough money to rent rooms and buy small houses in the town. This enabled those who were married to bring their families over. The area in and around Gladstone Street near the railway station was their main focus of settlement for here there was a lot of cheap housing; subsequently, in the 1960s, they also spread out to other areas, especially Fletton, a residential district close to the brickfields.

Origins

Peterborough's Italians come overwhelmingly from the South. According to the passport records of the Italian Consular Agency in Peterborough, 90.7% are from southern Italy, 4.6% from the Centre, and 4.7% from the North. Table 1 (*q.v.*) gives a listing of the most important regions, based on passport files. Unfortunately, this is not a complete data source, the total of 926 being an approximate 15% sample of the complete community. Therefore, the percentage data given in Table 1 is based on the assumption – not unreasonable, we think – that the distribution of passports is a fair reflection of the geographical origins of the community.

Within the regions, only certain provinces are important: for instance, in Campania more than half (240) are from Avellino province, with 90 from Caserta and 50 from Salerno; in Puglia the majority comes from Foggia province (105). When the main individual villages of origin are mapped (see Figure 1), it is clear that each regional total is composed of a number of village groupings. These village clusters give the main structure to the Italian community in Peterborough.

The spatial pattern of the villages in Figure 1 shows a predominant cluster, accounting for well over half the Italians in Peterborough, in the densely settled hill country east of Naples. This area of the southern Apennines, historically affected by poverty, overcrowding and earthquakes, stretches across the boundaries of Campania, Molise and Puglia. The three main source villages are, in order of importance, Montefalcione (AV), Bovino (FG) and Pratola Serra (AV); each of these villages has several hundred Italians in Peterborough, if the passport records are grossed up by an appropriate factor. Notable is the complete lack of Italians originating from the main cities of southern Italy. The Peterborough Italians are a rural-origin community. Aside from the principal cluster in the southern Apennines, subsidiary groups are found in southern Puglia, northern Calabria and south-western Sicily.

Structure and institutions of the Italian community in Peterborough

Apart from its village or *paesano* structure, the Italian community in Peterborough is given coherence and expresses itself through a number of institutions. The consular structure is the institution with which Italians have most frequent contact – for matters concerning property, residency, registration of births, deaths and marriages, military service exemption, return migration, etc. Peterborough has its own Italian Consular Agency, directly subordinate to the Vice-Consulate at Bedford, both founded with the aim of decentralising and distributing the administrative work from London. Whilst the Italians in Peterborough frequently complain of long delays in dealing with their affairs, such opinions do not take into account the fact that the Consular Agency has neither its own decision-making powers nor an independent budget, but is merely a small wheel in a complex bureaucratic mechanism centred on the Ministry of Foreign Affairs in Rome.

Much more effective as a centripetal force for the Peterborough Italians is the Roman Catholic Church. Roman Catholic missions were the first Italian institutions which settled in Britain very soon after the 'new' Italian immigrants arrived in the early post-war years. A mission run by the Scalabrini fathers has been active in Peterborough since 1956: in 1962 the mission converted a disused Victorian school into a church with associated nursery and social centre, and a second Italian church was established in Fletton in 1966. In the 1950s and 1960s the priests fulfilled a welfare and interpreting role as well as their religious function, for the newly-settled immigrants needed help with the language and other forms of social assistance. Now the pastoral role is predominant although there is a decreasing tendency to worship regularly, especially amongst the second and third generations. The Church survives mainly as an institution which offers a kind of moral backbone to the community, and which continues to regulate the main phases of the life-cycle on special occasions such as marriages, christenings, confirmations and funerals. The most important event which unites virtually the entire community is the *Festa di Sant'Antonio* held on 19 June. This annual event, which takes its name from the patron saint of the Peterborough Italian community, combines religious celebration with general festivities; it consists of a large procession with various statues of saints and a madonna, followed by fireworks, music and parties.

A third important layer in the structure of the Italian community in Peterborough is made up of clubs and associations.

Growing out of welfare bodies linked to Italian trade unions, the most important society now existing amongst the Peterborough Italians is the Italian Community Association (ICA), with more than 2,000 members. ICA's premises are in a building known as The Fleet, in Fletton, where a wide range of social, recreational and sporting facilities are organised. Football takes pride of place amongst the younger Italians; their team is 'ICA Juventus'. Whilst particular care is taken to involve the now-elderly first-generation immigrants, the ICA remains a predominantly male-centred society: following traditional southern Italian social norms, women have only a marginal, supporting role.

Employment characteristics

The main source of quantitative information on employment trends is the file of residence permits held for the Peterborough Italians at the Vice-Consulate in Bedford. Like the passport statistics, this is not a complete data set, being limited to 1,045 individuals. Table 2 (*q.v.*) sets out the main categories.

Bearing in mind that these data are only indicative and probably underestimate certain groups such as housewives, the overall impression is one of a working-class community focused around unskilled and skilled manual workers, reflecting the minimal educational background of the immigrants and their rural, peasant origins. In fact, more than three-quarters of the employed persons recorded in Table 2 are unskilled and skilled manual workers. Over time the brick industry has absorbed fewer and fewer Italians. This sector was far and away the main employer of Italian workers in the 1950s and 1960s – indeed it was the very *raison d'être* of the community, as we have seen. Today it employs only 50 Italians. Most Italians who started work in the brickyards have either retired, returned to Italy, or in most cases, moved to jobs in other industries in the town – mainly manufacturing industry (Hotpoint is a major employer), or the building sector.

Social and family life

Interviews with migrants and participant observation in the community revealed the general pattern of life to be strongly orientated to social contacts amongst family and co-villagers. Virtually all Italians in Peterborough live in traditional nuclear families (two spouses with or without children), and are home-owners. Amongst first-generation immigrants dialect is the main language used within the home and amongst *paesani*; in other settings recourse is made to standard Italian and English. Knowledge of standard Italian, however, may be limited because of the strength of the home-region dialect and lack of educational background, whilst proficiency in English may also be surprisingly weak given the immigrants' long presence in Peterborough. This weakness in the English language is largely to be explained by the strength of family life, the practice of working with other Italians, especially in the brickyards, and the low educational basis for learning the correct structure and pronunciation of a foreign language. In practice, many of the older immigrants employ a rather shambling, intermingled speech made up of dialect, standard Italian and English in which there is a lot of linguistic cross-interference.[11]

Most Italians in Peterborough are participants in specifically Italian associative life, notably the ICA and the so-called *patronati* or trade-union welfare agencies. Very few play an active role in British organisations or participate in 'pub life'. The strength of the extended family and *paesani* groups reinforces affection for Italian traditions and discourages full integration into the English social environment. The size of the Peterborough Italian community is a relevant factor here, for Tosi has shown how the best examples of integration are seen amongst small groupings of Italians in British cities.[12]

Despite the failure of the first generation, and even of many of the second generation, to assimilate to English life, the immigrants have a generally positive view of their experience of living and working in Peterborough, and respect for British institutions such as the National Health Service and the tradition of upholding the rights of individuals. Although Italians do not seem to feel alien to the British way of life – perhaps precisely because they are able to re-create a version of their home life within the specific social setting of Peterborough – they are nostalgic for the Italian climate and food. The most widespread problems met by the Italians in Peterborough, then, are homesickness, certain aspects of the culture gap, and the weather. These feelings introduce the final topic of this paper, return.

Return migration

Information on the return migration of Italians in Peterborough is very scarce: data provided by the Consular Agency are incomplete, partly because many returnees fail to report their departure for Italy. Nevertheless, 16 interviews with returned migrants from Peterborough were conducted on the basis of names and addresses furnished by the Agency and by informal contacts within the community.[13]

First, it is clear that only a minority have returned. Feelings of nostalgia mentioned above are generally outweighed by more pragmatic considerations to do with the availability of employment and the commitment of the younger generations to stay in England where they have been educated. The solidarity of the family structure means that most first-generation migrants prefer to stay where their children and grandchildren are rather than 'abandon' them by returning to Italy.

Those who *have* returned are composed of two groups. First, there are those who returned upon reaching retirement age. Some of these are childless or widowed; those who have grown-up children in England retain as much contact with them as possible (nowadays this is relatively easy with the availability of low-price charter flights from Luton to Naples). Second, there are those who have returned at a younger age, often with young children.

The nebulous concept of nostalgia is obviously a major pull to return, containing within it various cultural factors and the obligation to look after family members such as aged parents and relatives who were left behind in Italy when the original emigration took place. Those who return with children often do so because of the desire to have them educated and brought up in the Italian system, rather than 'lose them' to the British system.[14] Many returnees returned wholly or partly because of health reasons, which reflected the hard nature of their work in the brickyards and other industrial jobs.

Yet some of these factors prove to be double-edged. Once returned, nostalgia for Peterborough seems to rise up, reflecting a combination of the generally positive experience of emigration there and the migrants' strong criticism of many aspects of southern Italian village life – the corruption and bureaucracy of local public administration, the narrow-mindedness and gossip of villagers, etc. Children who return to their parents' village may have difficulty adapting to a different school system and language, since their knowledge of standard Italian may not be very good.[15]

The biggest problem for those who return at an age when they still need to work, is finding employment. In general, job possibilities in southern Italian rural areas are very limited, especially for those who have little education and no qualifications, as well as no local political connections to gain access to the few openings available. A return to farming is a possibility, particularly if the returnee has inherited some land, but farming remains a tough and low-prestige occupation.

Notes

1. Umberto Marin, *Italiani in Gran Bretagna* (Roma: Centro Studi Emigrazione, 1975).
2. Lucio Sponza, *Italian Immigrants in Nineteenth-Century Britain: Realities and Images* (Leicester: Leicester University Press, 1988).
3. Terri Colpi, *The Italian Factor: the Italian Community in Great Britain* (Edinburgh: Mainstream, 1993).
4. Lucio Sponza and Arturo Tosi, eds, *A Century of Italian Emigration to Great Britain, 1880-1980* (Supplement to *The Italianist*, 13, 1993).
5. *ATI Journal*, 29 (1979).

6. For a sample of some of the main studies see Bruno Bottignolo, *Without a Bell Tower: a Study of the Italian Immigrants in South-West England* (Roma: Centro Studi Emigrazione, 1985); Renato Cavallaro, *Storie senza Storia: Indagine sull'Emigrazione Calabrese in Gran Bretagna* (Roma: Centro Studi Emigrazione, 1981); Sandra Chistolini, *Donne Italo-Scozzesi: Tradizione e Cambiamento* (Roma: Centro Studi Emigrazione, 1976); Colin Hughes, *Lime, Lemon and Sarsparilla: the Italian Community in South Wales, 1881-1945* (Bridgend, Seren Books, 1991); and Brian Reynolds, *Casalattico and the Italian Community in Ireland* (Dublin: University College Dublin, Foundation for Italian Studies, 1993).

7. In addition to Cavallaro, *op. cit.*, see John Brown, *The Unmelting Pot: an English Town and its Immigrants* (London: Macmillan, 1970), especially pp. 82-97; Terri Colpi, 'Origins and *campanilismo* in Bedford's Italian community', in Sponza and Tosi, *op. cit.*, pp. 59-77; Russell King, 'Bedford – the Italian connection: immigrants and their homeland', *Geographical Magazine*, 49, 7 (1977), pp. 442-449; and Arturo Tosi, *Immigration and Bilingual Education* (Oxford: Pergamon, 1984).

8. These interviews were carried out by Mariacaterina Tubito in 1995.

9. These figures are from the ethnic self-assessment question in the 1991 Census.

10. Terence Bendixon, *The Peterborough Effect: Reshaping a City* (Peterborough: Peterborough Development Corporation, 1988).

11. This interference has been thoroughly analysed by Arturo Tosi in his research on the Bedford Italians – see his *Immigration and Bilingual Education, op. cit.*, and his *L'italiano d'Oltremare: la lingua delle Comunità Italiane nei Paesi Anglofoni* (Firenze: Giunti, 1991).

12. A. Tosi, *L'italiano d'Oltremare, op. cit.*

13. Interviews were carried out in Campobasso, Airola (BN), Montefalcione (AV), Mercogliano (AV), Calvi Risorta (CE), Bovino (FG), Taurisano (LE), and Fagnano Castello (CS).

14. cf. Russell King, 'Problems of return migration: a case-study of Italians returning from Britain', *Tijdschrift voor Economische en Sociale Geografie*, 68, 4 (1977), pp. 241-246.

15. See King, 'Problems of return migration', *op. cit.*, and Tosi, *Immigration and Bilingual Education, op. cit.*

Table 1. Regional origins of Italians in Peterborough

Region	*No.*	*%*
Campania	461	49·8
Puglia	172	18·5
Sicily	78	8·4
Calabria	75	8·1
Molise	36	3·9
Lazio	32	3·5
Basilicata	12	1·3
Abruzzo	7	0·8
Other regions	53	5·7
Total	926	100·0

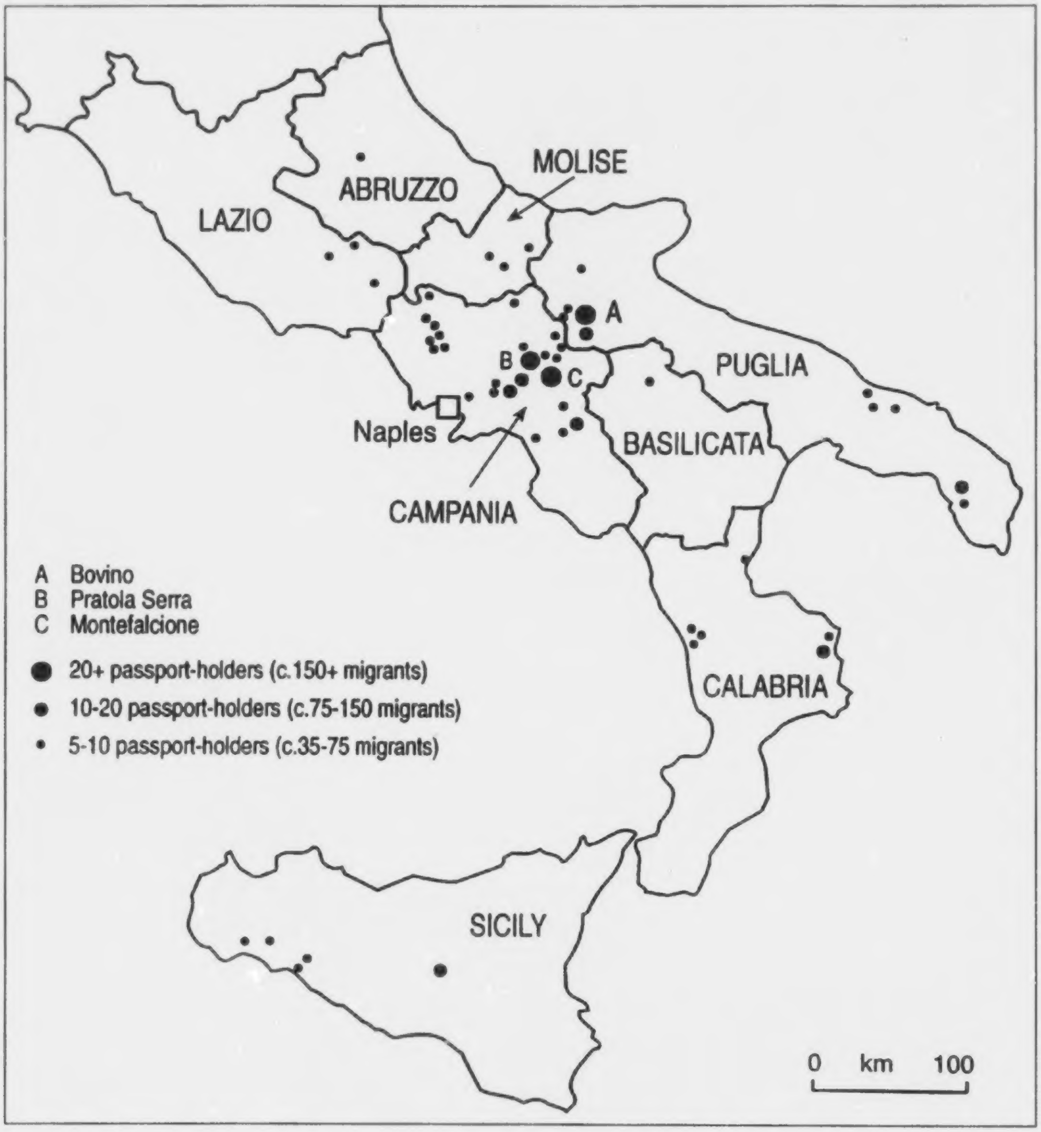
Source: Italian Consular Agency, Peterborough: records of current passport-holders, 1995.

Table 2. Employment of Italians in Peterborough

Employment Category	*No.*	*%*
Unskilled workers	282	27·0
Skilled workers	149	14·3
Office workers	66	6·3
Officials, managers, professionals	37	3·5
Shopkeepers, artisans	15	1·4
Catering, restaurateurs	15	1·4
Other employed (chiefly teachers, priests, health workers etc.)	10	1·0
Unemployed	21	2·0
Pensioners	190	18·2
Housewives	90	8·6
Students, school pupils	101	9·7
Pre-school children	69	6·6
Total	1,045	100·0

Source: Italian Vice-Consulate, Bedford: records of residence permits for Peterborough, 1995.

Figure 1.


MOLISE
ABRUZZO
LAZIO
A
B
C
PUGLIA
Naples
BASILICATA
CAMPANIA
A Bovino
B Pratola Serra
C Montefalcione
● 20+ passport-holders (c.150+ migrants)
● 10-20 passport-holders (c.75-150 migrants)
• 5-10 passport-holders (c.35-75 migrants)
CALABRIA
SICILY
0 km 100

Questione meridionale e questione settentrionale

Salvatore Coluccello University of Strathclyde

[The present contribution is an adaptation of a paper delivered on 1 June 1996 at the Institute for Romance Studies, University of London, as part of the annual Postgraduate Conference organised by the Society for Italian Studies. The author acknowledges that his approach is both 'personal and provocative'. *Ed.*]

All'indomani delle elezioni politiche del 21 aprile scorso si è cominciato a parlare con una certa frequenza ed intensità di un problema o meglio di una questione che, storicamente nell'Italia unitaria, non era mai stata dibattuta: la questione settentrionale. È successo che dopo la vittoria imprevista e clamorosa della Lega Nord nella parte settentrionale della penisola sono cominciate le prime inchieste, alla ricerca delle ragioni per cui piú di un quarto circa della popolazione del Nord Italia ha votato per un partito che, secondo l'opinione di tanti illustri politologi, sarebbe dovuto probabilmente scomparire. Quello che è successo dopo è risaputo: il partito di Bossi, forte dei risultati ottenuti, ha cominciato a spingere verso quello che lui ha chiamato una Padania libera ed indipendente, con le solite uscite su «Roma ladrona», «terroni padroni del Parlamento», e cose del genere.

Il problema posto dal voto delle elezioni nelle regioni del Nord Italia, malgrado il linguaggio crudo e volgare di alcuni leghisti, è comune in questi ultimi anni del nostro secolo ad altri Paesi all'interno della stessa Comunità Europea. Negli stessi giorni il quotidiano francese *Libération* titolava in prima pagina «Le regioni si impongono in Europa». Non bisogna dimenticare infatti che la figura ispiratrice di Bossi negli ultimi mesi è stato William Wallace, eroe sfortunato della storia scozzese contro i dominatori inglesi, il protagonista del film di Mel Gibson *Braveheart*, e il linguaggio usato dal leader leghista a proposito di «quei porci inglesi schiavisti, pronti a schiacciare i popoli con il maggioritario» sembra probabilmente suggerito dai piú facinorosi sostenitori del SNP (lo Scottish National Party). E sarà un Bossi ben diverso quello che il prossimo settembre salirà in Scozia al congresso del SNP, un Bossi diverso non solo perché, come ha promesso ai suoi, in quell'occasione porterà il gonnellino e non attratto dalla campagna scozzese solo perché appassionato di *Braveheart*.

Certo, quello spadone di Mel Gibson, come ricorda il giornalista Ugo Bertone su *La Stampa* del 6 maggio scorso, «associato a quello di Alberto da Giussano, stimola la fantasia del leader ma, soprattutto, lo affascina un quadro politico ricco di analogie con la sua Padania. Gli indipendentisti del SNP (che rivendicano un diritto storico all'indipendenza da Londra) contano su un ricco bacino elettorale, pari al 20-25% dei suffragi. Per la prima volta, nonostante il maggioritario, rischiano di far da ago della bilancia tra conservatori e laburisti, e Tony Blair ha già promesso un Parlamento scozzese e un'ampia autonomia fiscale in caso di vittoria. Per non dimenticare i catalani che hanno imposto le loro condizioni al governo Aznar per governare: la riscossione diretta di un terzo delle imposte con la susseguente libertà di impiego dei soldi incassati.»

Dopo la caduta del muro di Berlino nell'ormai lontano 1989 tutti si immaginarono un mondo completamente diverso, senza piú cortine, né frontiere, sembrava il momento in cui si sarebbe avuto un'unica sola, ed in un certo senso pacifica, amministrazione quasi imperiale. Quello che è successo poi è che i muri si sono moltiplicati, i nazionalismi esasperati, e come in maniera opinabile afferma Barbara Spinelli su *La Stampa* «ci si aspettava il trionfo della modernità, e al suo posto sembravano trionfare appetiti ottocenteschi. Ci si aspettava la chiusura di tutte le parentesi e, invece, il secolo non chiudeva alcunché. Ci si aspettava una nuova morale europea, e invece regnava la demoralizzazione, tenace in un gran numero di nazioni. Un unico destino arcaico sembrava accomunasse la secessione slovacca e quella slovena, croata, bosniaca, il nazionalismo panserbo e il separatismo in Catalogna, in Scozia, o nella Padania che Bossi vuole staccare dall'Italia allo stesso modo, pacifico, in cui anni fa divorziarono Praga e Bratislava.» La disamina della Spinelli è molto semplificata e per certi aspetti non ben documentata perché, se è vero che all'indomani della caduta dei muri molti Stati hanno richiesto il diritto all'autodeterminazione, è innanzitutto vero che rappresentava antiche nazioni con culture ben radicate, ed è soprattutto diverso il nazionalismo della Slovenia o della Scozia, che hanno avuto sempre un atteggiamento per cosí dire difensivo rispetto al nazional-imperialismo serbo o inglese. La caduta dei muri ha dato e dà voce invece a milioni di persone che per secoli sono stati oppressi da governi centrali che hanno cercato di cambiare la loro identità. Non dimentichiamo infatti quello che è successo nelle ex repubbliche sovietiche oppresse per secoli prima dagli zar e poi da una dittattura assurda. L'atteggiamento miope della Spinelli è talvolta comune a quello di altri intellettuali italiani di chiusura o spesso di semplificazione nei confronti di fenomeni che sono poco chiari. La stessa Spinelli aggiunge poi che il discorso della Lega però è un po' diverso; il suo non è nazionalismo becero come quello dei serbi; la Lega infatti, al contrario della Slovacchia, che lui ha preso come modello, vuole negoziare, recintare, isolare; la Lega lo fa partendo da condizioni molto diverse, una posizione di ricchezza e di forza e non di povertà.

Il centro in Italia viene spesso associato al governo centrale, a quel coacervo di interessi che ha moltiplicato a non finire il debito pubblico, quel centro che impone leggi, decreti, balzelli che mettono il contribuente italiano, e settentrionale soprattutto, di fronte all'impossibilità di pagare, uno Stato in cui la *res publica*, cioè la cosa pubblica, è stata per decenni un affare privato di clientele e corruzione. A ben poco servono gli slanci romantici in nome di una Patria che non è mai esistita come entità presente sul territorio, è a quello Stato che la Lega si ribella, o come riafferma la Spinelli: «Non c'è niente di splendido, di affascinante nella storia italiana degli ultimi quarant'anni.»

Ci sono, però, due importanti considerazioni da fare sull'idea di Nazione Padana e sull'economia Nord-Sud. In primo luogo deve essere chiaro che l'Italia del nord, a differenza di altri Paesi che rivendicano la secessione o che l'hanno già ottenuta, come la Slovacchia che i leghisti hanno usato come termine di paragone per una divisione consensuale, è un'entità molto incerta e mai unita sotto un'unica bandiera dalla fine dell'Impero Romano fino all'Unità. Come acutamente afferma Deaglio su *La Stampa*, «se parlano ciascuno nel loro dialetto, un cuneese ed un bergamasco non capiscono una parola l'un l'altro.» La Cecoslovacchia è stata unificata con un atto di forza, voluto dalla comunità internazionale nel 1918. Prima c'erano la Boemia-Moravia e la Slovacchia, due entità diverse con due lingue diverse; il cecoslovacco come lingua, infatti, non è mai esistita. Nel 1993 la Slovacchia (ripeto, la parte piú povera e storicamente sottomessa) ha deciso di dividersi da Praga.

Il discorso per la Scozia è un po' piú complesso ed è difficile semplificarlo in poche righe, ma anche la Scozia era uno Stato indipendente fino al 1707 allorquando alcuni nobili del Parlamento, non eletto democraticamente, decisero di vendersi alla corona inglese, e per oltre duecento anni hanno convissuto in una sorta di *junior partnership*. Ed è peculiare il fatto che Scozia e Slovacchia rappresentino, con le dovute differenze, le periferie della ricchezza prodotta, laddove la cosiddetta Padania è il motore dell'economia italiana.

La questione settentrionale o padana è soprattutto un problema economico-costituzionale. In Italia è ancora molto forte il sentimento di appartenenza alla città, si tratta quasi di Città-Stato con relativi problemi di campanile, piú che di macroregioni. Anche economicamente c'è una certa eterogeneità tra le strutture economiche del Nord-Est e quelle del Nord-Ovest. Il Nord-Ovest è molto vicino alle grandi aree avanzate europee con grandi imprese a capitalizzazione, teconologie alte o medio-alte, un settore terziario avanzato. Il Nord-Est assomiglia forse di piú alle «tigri» asiatiche, con imprese medio-piccole, una tecnologia non sempre avanzatissima, una forte etica della famiglia e del lavoro. I suoi prodotti tipici sono piú leggeri: occhiali, sedie, calze, cinturini per orologi e simili, nei quali ha assunto una posizione di rilevanza mondiale.

Il fiume Po, quindi, non scorre omogeneo né dal punto di vista storico-culturale né da quello economico. Come afferma Deaglio, il motivo scatenante è espresso molto bene dallo slogan «Roma ladrona!». Che cos'è allora che accomuna le regioni della Padania fino al punto di trasformare un concetto geografico piuttosto vago in un progetto politico?

Il carico fiscale è assai poco uniforme e i processi redistributivi prelevano risorse finanziarie nette dalle regioni padane per ridistribuirle a tutta l'Italia (comprese alcune regioni del Nord). Lo squilibrio tra dare e avere c'è, come viene ben analizzato nel libro bianco sulle opere pubbliche, scritto nell'agosto 1995 dal governo Dini, che stimava 9.500 miliardi di lire di spesa per la Campania, appena 470 per il Veneto, che pure ogni anno paga in tasse 32 mila miliardi, è il quarto contribuente del Paese ma è terz'ultimo per fondi ricevuti. Il Triveneto lamenta soprattutto una viabilità decente con servizi piú efficienti. L'insofferenza per un aumento del carico fiscale, una nuova sensibilità agli sprechi pubblici, e il timore di perdere il benessere tradizionale, duramente conquistato, sono il vero collante della Padania. O, come afferma Franco Bassanini, costituzionalista del Pds, analizzando il voto leghista: «Una prima quota è rappresentata dal voto di protesta contro il centralismo, l'eccesso di regolamentazione, le troppe tasse. Una seconda quota è rappresentata dalla componente separatista. È convinta che la secessione possa dimezzare le tasse. Una terza quota rifiuta la scelta bipolare secca, in favore di una terza opzione, come esiste in tutte le democrazie maggioritarie. La terza quota è fisiologica e ballerina, la seconda è irricuperabile, mentre la prima può essere ricuperata con una grande riforma costituzionale che cambi la forma dello Stato.»

La cosiddetta questione meridionale poi, che è cominciata all'indomani dell'Unità d'Italia, e che tuttora è irrisolta, è stata purtroppo utilizzata negli ultimi decenni come capro espiatorio per un gruppo di politici, che hanno vissuto e continuano a vivere e ad esistere come tali proprio in virtú della questione meridionale. Una lobby che ne ha fatto della clientela una ragione, e della vecchia Cassa per il Mezzogiorno una ragione ideologica, ed è chiaro che quel ceto politico non vuole cambiare. Anzi, tutto cambia perché nulla cambi, il vecchio motto gattopardiano resta un esempio illuminante. C'è una differenza abissale tra il paese reale e quello che frequenta il Parlamento. È solare, come del resto afferma il leader leghista, che il federalismo sia l'unico e sovrano strumento per uscire dalla palude del malgoverno e del clientelismo. La questione meridionale non si risolverà mai se gli interventi a pioggia del governo centrale arriveranno sempre attraverso le segreterie dei partiti, o le curie parrocchiali, o attraverso i maneggioni del sindacato meridionale. Coloro i quali dovrebbero essere liberati, per usare un eufemismo della Lega, sono soprattutto gli abitanti del Sud che, però, ancora non riescono a reagire in maniera forte all'*impasse* del sistema. C'è una sorta di fatalismo che avvolge, e che è difficile penetrare con un nuovo modo di agire, di pensare, ma soprattutto di fare politica. Di esempi in materia ne esistono tantissimi: alle ultime elezioni nei collegi elettorali del Sud i rappresentanti della coalizione del centro-sinistra soprattutto, ma anche del centro-destra, erano espressione della vecchia politica clientelare, vecchi burocrati della Balena democristiana, padrini del luogo (non in termini criminali), portatori dei vecchi metodi di fare politica. Probabilmente la novità, paradossalmente, è stata quella destra che annovera tra le sue file soprattutto personaggi del mondo produttivo locale. I risultati sono stati la vittoria, seppur di misura, del Centro-sinistra, utilizzando la politica sempreverde della vecchia Democrazia Cristiana.

I problemi del Sud sono gli stessi del Nord, anzi probabilmente ancora piú esasperati. Ci sono, però, degli ostacoli abbastanza difficili da superare, come lo scrollarsi di dosso quel senso di inferiorità che il meridionale si porta addosso da secoli e che gli fa assumere sempre atteggiamenti subordinati nei confronti di chicchessia. È un retaggio della vecchia cultura contadina, il sentirsi servi nei confronti del padrone. Ancora oggi ogni meridionale, ogni qualvolta deve rivendicare un suo diritto, o deve esercitare una qualsivoglia richiesta, lo fa sempre prono. Anche in queste diatribe sul secessionismo non si è mai sentito alcuno capace di sostenere con vigore le diversità, o come acutamente afferma lo scrittore La Capria: «C'è stato un intellettuale napoletano, uno scrittore, che abbia risposto nei termini giusti e soprattutto nello stile letterario adeguato – perché conta molto, in questi casi – alle critiche di Bocca o di Vertone, ai sarcasmi di Ceronetti o di Arbasino?» Anche questa capacità di risposta testimonia della vivacità di una cultura (*L'Occhio di Napoli*, Milano, Mondadori, 1994, p. 87), e di sottolineare le sostanziali differenze culturali storiche e sociali, ma sempre il solito piagnisteo sull'Italia povera, ma ricca di risorse, sembra essere una iattura essere nati meridionali.

La chiemra del posto fisso ha creato quel mostro che è il clientelismo, duro a morire, le iniziative di coloro che volevano crescere nel mondo produttivo locale sono state fagocitate dall'idra clientelare ed oggi tutti coloro che non han potuto essere «sistemati» si ritrovano soli e con le apure e le fobie di tutti coloro che han bisogno della «Mamma-Stato» che ora non c'è piú.

La creazione di servizi, ecco quello che manca al Sud per decollare. Un imprenditore meridionale spende il doppio di uno del Nord per poter esportare i suoi prodotti, altrimenti è costretto a rivolgersi al mercato interno, alla manodopera pagata in nero, o a mercati meno appetibili come quelli del Maghreb. La posizione geografica è sicuramente svantaggiosa. A tre ore di macchina, l'abitante del Nord-Est si ritrova in Austria o in Germania; un palermitano a Messina, o un pugliese a Tirana. Non è possibile avere dei treni lentissimi e con collegamenti assolutamente insufficienti, aeroporti non collegati con il resto dell'Europa, banche che chiedono il 20% di interessi passivi e costringono l'imprenditore a rivolgersi agli usurai. Si vuole uno Stato piú efficiente, piú presente nei servizi, nella difea del territorio. È difficile capire come mai tutte queste istanze, che la Lega rivendica con forza, non dovrebbero essere anche del Sud. Meridione piú libero dallo Stato-Mamma, significa anche un Sud piú forte culturalmente, un Sud con una sua precisa identità.

Come si vede, le ragioni e le motivazioni che spingono le forze secessioniste sono quasi le stesse, con le sole eccezioni che a Nord ci si vuol liberare dallo Stato castrante, a Sud si vorrebbe una sua maggiore presenza ed efficienza sul territorio.

È ben chiaro che una situazione del genere debba necessariamente essere risolta attraverso strumenti nuovi e per certi aspetti rivoluzionari, quali il federalismo, e questa è sicuramente la forza della Lega Nord: la capacità di aver capito per prima la diagnosi per curare le deficienze del sistema centralistico con le sue appendici politico-clientelari, per sconfiggere definitivamente il malessere settentrionale e responsabilizzare il Meridione.

Visibility at a price? Black Women in Red Bologna

Marina Orsini-Jones Coventry University
Francesca Gattullo Università di Roma
'La Sapienza'

Introduction

Between 1991 and 1993 we carried out some research into immigrant women in the Italian city of Bologna in particular and the region of Emilia Romagna in general. Our aim was to ascertain the extent to which European legislation had affected the local dimension and whether black women residing in Bologna had benefited from it (Gattullo, Hoskyns and Orsini-Jones 1994; Hoskyns and Orsini-Jones, 1995). The three areas of gender, race and immigration were analysed in relation to European (EU), National (Italian) and local legislation (Region Emilia-Romagna – Municipality of Bologna).

As in our previous paper, our present concern is mainly with immigrant women of Third World origin, although we shall mention other immigrant women as well. We feel the issues relating to women coming from Eastern Europe differ from those of the women we have worked with, the most obvious difference being, of course, the colour of their skin and the implication this has with regards to racism and xenophobia.[1]

We have used the terms 'immigrant women' and 'black women' as being the most accurate. We have used 'black' in the semantic connotation attached to the term in English, *i.e.* inclusive of Asian immigrants. This usage is becoming more widespread in Italy in its translation *nero*. We have furthermore used the term 'undocumented' rather than 'illegal' or 'clandestine' in order to be both more accurate and less derogatory.

The title for the present paper derives from the situation in 'red' Bologna, the only example in Europe of a major western city, site of the oldest university in the world, run – very successfully[2] – by the communist party since the end of the second world war.[3] As underlined in our previous research, despite its tradition of progressive social policies and democracy, even red Bologna was put to the test by the arrival of black immigrants. The xenophobic message of the exponents of the two most intolerant parties in Italy (*Lega Nord* and *Alleanza Nazionale*) struck a chord in the hearts of many Italians, Bolognese people included (Balbo and Manconi, 1992; Gattullo, Hoskyns and Orsini-Jones, 1994).

In our previous paper we came to the conclusion that even in the left-wing-run Bologna black women had to cope with racism and prejudice. Moreover, although there were quite a few institutional attempts to understand the issues that black women had to face and help them to become more 'visible', immigrant women themselves sometimes resented such attempts (Abdel Aziz 1991a, 1991b; Argata Sabatini 1993). This was so because they felt they were not truly represented in the City Council as their interests were often guarded by other women, or worse still, men, who were all white, all Bolognese and did not understand their real needs.

We did point out though that often the City Council and/or some of the associations supported by it had made mistakes in good faith (Hoskyns and Orsini-Jones 1995, pp. 64-65) and immigrant women themselves were on the whole happy with the efforts made by the indigenous women in Bologna to meet their demands. Nevertheless they did feel strongly that there was a need for real multiculturalism and pluralism as opposed to the Bolognese City Council's search for 'integration'.

It became apparent in the course of that research that there was a discrepancy between national and international policies (aimed at controlling migration movements) and local policies (aimed at integration). The provision of services for immigrant women had been more or less totally devolved to the local dimension of each individual region or even municipality, in Italy. This had on the one hand created discrepancies, but on the other hand been an advantage in a city with a past history of participation, social awareness and feminist commitment like Bologna.

We found that one of the decisive factors which helped immigrant women in gaining visibility and confidence, had been the training/vocational courses organised with money obtained via the European Social Fund and the EU NOW ('New Opportunities for Women') programme.

There was a wealth of initiatives for immigrant women, which, despite the fact that they were mainly managed by white women, had helped black women to gain visibility. Unfortunately, new associations and initiatives for immigrant women suffered a major blow in the years following the mass male immigration – in particular years 1991 (411 immigrant men – new arrivals, and 230 women) and 1992 (936 immigrant men – new arrivals, and 157 women) (see Table 1).

The arrival of a significant number of new male immigrants within a short span of time, took Italy, a nation traditionally associated with emigration (Ascoli, 1979), by surprise, and had three major effects:

a) It created an awareness of the presence of immigrants amongst the Italian population. This had the 'side-effect' of helping women to become more 'visible' themselves.
b) It caused a series of ill-judged institutional interventions, mainly based on prejudices and on the assumption (or wishful thinking) that the immigrants would eventually go one day. The Local Authorities in Bologna, for example, in the years 1985-1992[4] saw the arrival of the male immigrants only as an 'emergency' and a 'problem' and dealt with it accordingly. This meant that in those years men were often prioritised in the provision of services and that the Council mainly created services which would only suit a male audience (Hoskyns and Orsini-Jones, 1995, p. 61).
c) It changed the configuration of traditional female immigration to Italy, as many of the immigrant women were now women trying to re-unite with their partners, rather than women who had come on their own to work as domestic servants.

This paper aims at re-assessing the situation two years on, to see whether:

- The decline in the numbers of arrivals of male immigrants to Bologna after 1993 has had an impact on the provision of new services for immigrant women;
- Immigrant women themselves are gaining a visibility of their own, rather than a 'secondary' kind of visibility, 'acquired' via their male counterparts;
- The council and related institutions are tackling the thorny issue of immigration in a way different from the one encountered in our previous research.

Immigration trends

Italy became a country of immigration in 1970 (Campani and Cerchedi, 1995), the first year since unification (1870) in which there were more arrivals than departures. Emilia Romagna, the region the capital of which is Bologna, is one of the most attractive ones to immigrants, both because of its healthy job-market and because of its tradition in progressive welfare services and associationism.

According to *Osservatorio* (Bernardotti, Capecchi and Pinto, 1994), between 1986 and 1994, the immigrant population in Bologna has changed. Statistics indicate that there is an increase in the flux of immigration from developing third world countries and a decrease in arrivals from highly developed countries. Furthermore, amongst the immigrants coming from the former, there has been a decline in the numbers of asylum seekers (such as immigrants coming from Iran and Eritrea[5]). The most visible increase is in the arrival of citizens from Eastern Europe, from the Philippines and from Latin America. The incoming flux of migrants from Northern Africa has come to a stand-still, with the sole exception of Moroccan women (+34 as against -1 for Moroccan men). Immigrant women are prevalent amongst people coming from Latin America and from the EU. On the other hand, despite the traditional female predominance in this group of immigrants, there is an increase in Filipino immigrant men (they are the second biggest male group after men arriving from the former Yugoslavia). The Filipino group is probably a unique example in European immigration in which immigrant men come to a foreign country to re-unite with their spouses/partners.

The statistics above point in the direction of a slight inversion of trends of immigration for Bologna.[6] A further analysis of the statistics above shows that in 1986 the number of male and female immigrants in the city was more or less equal (52% male immigrants and 48% female immigrants); between 1986 and 1992 male immigrants increased in numbers (61% was the highest percentage recorded in 1992). From 1992 to 1994 the trend reversed: more women arrived than men. Women increased from 39% to 41% (see Tables 1, 2, 3 and 4). These are probably the wives/partners of the men who arrived before 1993 who are re-uniting with them. By virtue of law 943/1986 in fact, the male immigrants who came without their spouses can now ask for family reunion: Table 5 shows that family reunions increased mainly in 1992-3.

In our previous research we found that there were not any laws made specifically for women immigrants. The laws on immigration passed in 1986 and 1990 (Hoskyns and Orsini-Jones, 1995, pp. 69-72; Cifiello, 1992) favoured immigrants in general and helped them to become documented. In the years 1993-1995, although not much has been done for immigrant women, at least the Italian Government has passed laws which aim at giving status to and protecting domestic work carried out by immigrant women. The great demand in the area of domestic work[7] has in fact kept alive the incoming flow of single women looking for a job in this field of work.

Unfortunately, in Italy the implementation of new laws is not always carried out and in some cases the 'over-protection' of women can act to their disadvantage – this happened for instance after the introduction of the new EU directives on equal opportunities for Italian women in the '80s. Italian women who work have become so protected by the law that in some cases employers either do not employ them at all, or insert illegal 'waiver clauses', mainly referring to pregnancy, which can have an intimidating effect on the employees. It will be interesting to assess whether the new laws protecting documented immigrant women carrying out domestic work have a similar effect.

A further analysis of the age groups of black immigrants in Bologna (see Table 6) shows that there is more diversification than in previous years in terms of age groups. Although the presence of single adult males is still strong, it is counterbalanced by :

a) the presence of immigrant women of various ages;
b) the presence of young men below the age of 25;
c) the presence of male and female immigrants over 50 (6% of males and 9% of females).

Compared to the situation encountered in 1989-1990, the picture which is beginning to emerge is that of much greater fluidity and variety.

Another great difference consists in the approach to the issue of immigration by the people working within the City Council: the data presented in the *Osservatorio* mentioned above show that the City Council has now accepted that these immigrants have come to stay. Furthermore there is an underlying theme of 'political correctness' towards immigrants which was totally missing from the City Council literature on immigration previously analysed.[8] In the introduction to the *Osservatorio* the key words are *pluralismo* (pluralism) and *multi-*

dimensionalità (multidimensionality) as opposed to the previous City Council documents about immigration (Moruzzi and Fiorenza, 1990; Moruzzi, 1991) where the key words were *problema* (problem), *fenomeno* (phenomenon) and *integrazione* (integration). Moreover there is a real effort to analyse both male and female immigrants in terms of their differences:

> The focus when dealing with this information was to keep a major point of reference in mind: that is to say to document the presence of immigrant people bearing in mind the differences between men and women and between different nationalities. If we were to have aggregate statistics under the 'blanket' of the word *extracomunitari*,[9] without specifying anything about sex or nationality, we would not face these issues properly and in their complexity in the Bolognese area. (Capecchi and Pinto, 1994, p. 2, our translation)

The headings to the different chapters within *Osservatorio* try to present a picture of 'differences' and 'equal opportunities' too. On p. 27 we find *'I livelli di istruzione degli immigrati e delle immigrate'* (our stress) (The literacy levels of immigrant men and of immigrant women).

It would seem therefore that, at least on the theoretical level, women are enjoying more visibility and recognition than in previous official or semi-official council literature examined. Moreover, it would appear that the Council is showing a greater awareness of the different facets presented by immigration in Bologna. Whether or not such a strong theoretical stand will be carried out in practice remains to be seen. The political instability affecting Italy at present is not a good omen and it reinforces the fear of racism and prejudice against immigrants, as Italians brace themselves in the light of political uncertainty.[10] There is however a promising initiative, set up by the *Centro Stranieri* in collaboration with an ONG (*Organizzazione Non Governativa* – non-governmental body) operating in Bologna and financed by EU funds. This initiative consists of a project aiming at monitoring the incidence of racist attacks in certain districts within the city and was due to start at the end of January 1996.

Immigrant women in Bologna: a three-stage arrival

With regard to immigrant women we can therefore identify three major periods:

1. 1970-1986: These were the 'dawn years' for immigration. Single women arrived to work mainly as domestic servants. They came from different countries, but mainly from the Philippines and Eritrea. The drive for the former was economic self-improvement, for the latter it was a political matter as they were often asylum seekers. Nevertheless, once they arrived in Italy they had a very similar migratory pattern: they moved to big cities first, and then, via friendships and relationships, they moved to smaller town/villages or districts within medium-sized cities like Bologna (Campani, 1989; Moruzzi and Fiorenza 1990, p. 11; Parmeggiani, 1992). Both these groups of early female immigrants shared a condition of 'invisibility': they were mainly working as domestic helpers and this meant (and still means) being segregated into a house with very few hours of freedom. Still, despite their invisibility, they managed to create solid family networks and to set up associations with the support of the Church and the church-related association called *Caritas Diocesana*, of the local feminist groups within political parties (such as PCI, *Partito Comunista Italiano*), of trade unions (such as CGIL, *Confederazione Generale Italiana del Lavoro*) and of the local authorities (*Centro Stranieri*).

2. 1986-1993: These were the 'boom years' for immigration. They marked the change in the profile of female immigrants described in the introduction to this paper. This period can be further divided into the following two immigration phases:

a) 1986-1990: In these years the initiatives for immigrant women organised by the City Council and related associations flourished and proliferated (Hoskyns and Orsini-Jones, 1995, p. 67). As a consequence, immigrant women gained in visibility within the city;[11]

b) 1991-1993: These were the male mass-immigration years which coincided with extra pressures on the City Council caused by the changes within the former PCI (1991) and the corruption scandal known as *Tangentopoli* (1992).[12] They marked the temporary end of the role of the City Council as leader for initiatives targeted at immigrant women: immigrant men were prioritised in the provision of emergency services such as housing. The outcome of this was dissatisfaction and low morale amongst both white women involved in initiatives for immigrant women and immigrant women themselves. Many associations disappeared or changed name. Many women despaired that anything could be done with the support of the City Council. Immigrant women partially reverted to the previous situation of 'invisibility'.

3. 1993-1995: The new impetus in female immigration to Bologna in conjunction with lower numbers of immigrant men caused the City Council to focus on immigrant women again. Although the political emergency is not over, Bologna has a sounder political and social basis to its City Council than other cities in Italy. Moreover, immigration is now accepted as 'normal' rather than perceived as an 'exceptional phenomenon'. The City Council has set up a new series of initiatives aimed at providing services for all immigrants. At the same time it has accepted that immigrant women are different from immigrant men and need different services. Immigrant women therefore have acquired a new visibility in a pluralist context. Their 'right to differ' has officially been acknowledged. EU social and NOW funds are being obtained to help black women get better services (for an example of this see Demartis, De Sanctis and Marchesi, 1994). However, a lot needs to be done, as basic housing and welfare services are still not provided to many immigrants, whether men or women, even if documented.

Immigrant women in Bologna: where do we go from here?

At present, immigrant women in Bologna, as in the rest of Italy, can be broadly classified as follows (Campani, 1989; Palazzi, 1991; Parmeggiani 1992; Macioti and Pugliese, 1994; Hoskyns and Orsini-Jones, 1995):

1. *Domestic servants/maids*: It is mainly within this category that we encounter women, particularly Filipino and Eritrean, who have emigrated on their own and have managed their own 'emigration project' entirely;

2. *Housewives*: *i.e.* women who have joined their husbands. They come mainly from the Maghreb area of North Africa (Algeria, Morocco, Egypt) and from Pakistan. The migration of these women was, until recently, seen as 'passive'. More recent research has shown that even if these women emigrate to join their partners they need a lot of initiative to do so and that they themselves do not perceive their 'migration project' as passive (de Bernart *et al.*, 1995).[13]

3. *Professional women* (not working as domestic servants):[14] these can be from any of the ethnic minorities, although South-American, Filipino and Eritrean women are strongly represented in this group.

4. *Prostitutes*: these come from different backgrounds. Sometimes they have managed their own migration project, or other times they have been unwittingly coerced into prostitution by international mafias. Most are part of the very sad 'slave trade' which is flourishing across Europe. In Italy such 'trade' involves mainly Nigerians and Eastern European women. In Bologna there is a strong presence of women from Ghana, Eritrea and Somalia.

Some groups of women present in Bologna, like the Chinese, are difficult to classify. They work within their own community and migrate mostly as families, with their husbands. They tend to know how to make the best use of the services available thanks to their closely-knit family network.

In comparison with 1990-1992, we have found that in 1993-1995 immigrant women in Bologna have made more regular use of services such as the Health Centre for Immigrant Women and their Children and the Centre for Families. Many enrolled for the literacy courses organised by various bodies within the city, such as FILEF (*Federazione Italiana Lavoratori Emigrati e Famiglie* – Italian Federation of Emigrant Workers and their Families). (Please refer to Appendix B for the major services and associations available for immigrant women in Bologna.)

Recently (1993-1995) there has been a new impetus in associationism amongst black people in Bologna which has been supported – unlike in the years 1991-1992 – by the City Council. The CD/LEI (Centre for Race Relations and Immigration Studies/Teacher Training Centre),[15] which is run jointly by the City Council and the University of Bologna with the support of other organisations, such as trade unions, has kindly provided us with one of the issues of the bulletin *Intercultura a Bologna* (Interculture in Bologna) (Traversi, 1995) which is all about the local associations for immigrants. The 200 pages contain a full overview of what is available in terms of both services and associations for immigrant men and women living in the city. The first impression, just by skimming through the publication, is of an incredible wealth of new initiatives, many of which are aimed specifically at women.

The word favoured by the immigrant women themselves, when referring to this wealth of new initiatives, many of which have been initiated by them, is *progettualità* (projectuality): this means setting up new projects and trying to carry out initiatives which should go beyond the theoretical debates about immigration in which many Bolognese people have engaged in recent years, but which have not been of much practical use to black people in Bologna.

Immigrant women do not want assistance from the City Council any more, they want to participate directly in the creation of the bodies or associations which will help them to live in Bologna. This new drive and determination amongst immigrant women is testified by the Manifesto they wrote on occasion of the First National Meeting for Associations of Immigrant Women (*Primo Incontro Nazionale tra le Associazioni di Donne Immigrate*) held in Rome on 15/6/1995.

The Bolognese Association of immigrant women *Donne in Movimento* (Women in Movement) took part, with many other associations from all over Italy, in the meeting above. They provided us with a document, written by all the women who attended, which focuses on the conditions of immigrant women in Italy. The document aims at raising awareness about the problems these women have to face and gives a list of recommendations that Italian institutions should implement. It explains that 44.2% of documented immigrants in Italy are women (according to statistics provided by the Italian Home Office, 1993) and that it is they who suffer most from the lack of a consistent and serious immigration policy.

We have summarised and translated the key problem areas outlined in the document in Appendix A. The analysis of the document proves that, at the level of national law, the picture is not as optimistic as that depicted at the local level of Bologna and that not much has changed since 1993. On a positive note it must be pointed out that for the first time it is the immigrant women themselves who are setting the agenda.

The document, which reflects the concerns of the most literate amongst immigrant women in Bologna, aims at helping those immigrant women who, despite all the efforts by the local authorities and by the immigrant women's associations, are still living in a situation of invisibility. Many are still not documented – most prostitutes, for example. It is in fact estimated that the proportion of undocumented immigrants to documented ones is 1:1 (Besia, 1992, p. 248). Many others lack the knowledge of Italian necessary to make the most of the facilities available. There are others who are living their emigration project as a 'new birth' and think they can solve their problem by refusing their country of origin and their traditions.[16] This causes anxieties and identity problems for them and for their children. Furthermore, there still is a whole submerged world of abuse which has been very eloquently described in an article by Massimo Todisco published in the newspaper *Il Manifesto* (13/10/1995), the title of which tells us how much still needs to be done: *Nessuno parla delle Immigrate* (Nobody Talks about Immigrant Women).

Moreover, immigrant women, like gypsies, are a very easy target for racism, particularly in Italy at a time when Parliament is discussing a new Decree[17] on immigration which will enable the police to expel immediately undocumented immigrants caught while committing a crime. The debate over this Decree has brought to light the fact that many Italians are now intolerant and racist, but are still finding it difficult to admit it.[18]

It is also true, on the other hand, that the Mancino law, against acts of racism and intolerance, is trying to address the abovementioned issues and there is evidence in the recent Italian press that the law is being implemented.[19]

Conclusion

Some positive data have emerged from this research compared to our findings in 1992-93. First of all, it would appear that our statement that immigrant women 'have very little access to resources and that participation is just beginning' (Hoskyns and Orsini-Jones, 1995, p. 73) does not hold any more. Moreover, black women have set up many new associations such as the above-mentioned *Donne in Movimento* or the *Gruppo autogestito di donne Filippine* (Filipino Women's Self-Managed Group).

Secondly, it would appear that the debate about the right to differ, real pluralism and multiculturalism, as opposed to integration and assimilation, has filtered through to official council literature.

As in 1989-1993, immigrant women have greatly benefited from equal opportunities initiatives aimed at promoting women in enterprise, initiatives mainly financed by the EU Social Fund.

On the other hand, as in our previous paper, we found that the gap between theory and practice often proves difficult to bridge. There still is a large dose of suspicion on both sides (City Council – immigrant women) and although collaboration beween immigrant women and the City Council has increased, there are no immigrant women – or men – occupying key posts within the City Council, not even in relation to immigration policies. This means, of course, that they still find it difficult to accept that the City Council is truly willing to understand their needs.

Furthermore, although immigrant women have now gained a 'visibility', this is marred by the way they are represented in the press (the focus being on prostitution) and by the fact that they attract more racist attacks than before.

Moreover, the present research has uncovered, more than the previous one, conflicts of interests which are beginning to emerge between different immigrant women and immigrant women's groups: we should not ignore this in order to avoid throwing a Disney-like Pocahontas blanket over immigrant women.[20] Realism and pragmatism will help western white women to understand black women's real needs.

With reference to the final three points mentioned in our Introduction we can conclude by saying that:

- According to statistics for documented immigrants, more women than men have arrived in the years 1993 and 1994.[21] As the City Council relies upon the statistics provided by the Immigration Centre in order to provide services, the inversion in the immigration trends to Bologna has caused the City Council to focus on the provision of services for immigrant women in the years 1994-1995.
- Immigrant women have gained in visibility, but the price they are paying for it is high, as they are now more exposed than before to racism, intolerance and prejudice.
- The City Council is definitely showing a deeper understanding of immigration and of immigrant people, both men and women. At least at the theoretical level, there is the will to respect the immigrants' 'right to differ'.

Although a lot has been done, a lot still needs to be done in order to:

a) create a more tolerant environment for immigrant women in Bologna;
b) improve basic services such as housing and welfare;
c) set up opportunities for those immigrant women who are still left out of participation.

Nevertheless, the efforts of the local institutions in Bologna with regard to anti-racism, multi-culturalism and acknowledgement of gender-related issues are praiseworthy, as it is not often the case in European cities with recent immigration patterns that immigrant women enjoy so much recognition in terms of policies and services.

Appendix A

Immigrant Women in Italy: *The Migrant Women's Network*:

a) *Legal status*: women who emigrate either on their own or to join their partner find it very difficult to obtain proper documentation. As a result of this, they risk exploitation, abuse and ending up as prostitutes.
b) *Social security*: this is already a serious issue for Italian women. Immigrant women lack protection and security even more as they are often the victims of triple discrimination – they are women, they are immigrants and they are black.
c) *Health-care and pregnancy:* immigrant women often cannot choose to keep their baby. They are forced to have an abortion because their work and their social status would not enable them to bring up their children. Often not enough support is offered in terms of health-care. Moreover, undocumented women fear hospitals, as, in the event of termination of pregnancy, all details are handed to the local Police stations (*Questure*) and they might lose not only their privacy, but also their freedom.
d) *Family*: the immigrant woman's family often disintegrates under the pressure caused by the condition of hardship shared by so many women. There are mothers who cannot be re-united with their children and others who work too much to see them. Children are often housed in foster families or in boarding-schools supported by charities.
e) *Violence:* Immigrant women and their young children are an easy target for abuse of various kinds: moonlighting for long hours for undocumented women, underpayment, sexual harassment and abuse, physical and psychological abuse, prostitution, slave trade both for prostitution and for arranged marriages.
f) *Job market*: most immigrant women are forced to accept jobs which are below their qualifications. This causes on the one hand their loss of intellectual life, on the other the danger of not getting proper protection at work in terms of pension, national health contributions, etc.

Some of the resolutions to be prioritised:

1. the recognition of a proper legal status for immigrant women, independent from that of their husbands;[22]
2. the provision of the necessary documents for women who meet the Italian immigration laws' requirements;[23]
3. the recognition of the immigrant women's qualifications;
4. the setting up of courses in the culture and language of origin of immigrant women;
5. the provision of the necessary health services for immigrant women and their children;
6. the provision of council houses for women only with guaranteed child care, to prevent separation between mothers and children;
7. the creation of an awareness about different cultures amongst Italians via adverts and programmes on the mass media and in the schools.
8. the recognition and implementation by the Italian State of the UN resolution about violence against immigrant women workers (Resolution No. 49/165, 1994).
9. the setting up of training programmes for immigrant women which should both meet the immigrant women's needs and help them to find a job.

Appendix B

Major services and associations available for immigrant women in Bologna:

- *Centro Stranieri della Caritas Diocesana di Bologna* (Immigrants' Welfare Centre of Caritas), 1977. Linked to the church, first 'official' body to provide services for immigrants in Bologna. In March 1993, it was the first body to provide emergency housing (four flats) for immigrant women.
- *Local priests and churches* in the various districts link up with Caritas and are usually preferred, in case of need, by undocument-

ed immigrants, as they guarantee total confidentiality.

- *Centro Stranieri* (Welfare Centre for Foreigners), 1987. Run by the City Council, it deals mainly with bureaucracy relating to residence permits, family reunions, etc. It also houses the new *Osservatorio Comunale dell'Immigrazione* (1994). Part of the *Servizio Immigrazione* (Immigration Service), within the City Council.
- *Centro per le famiglie* (Family Welfare Centre), 1995, City Council.
- *Immigrants' associations*: many of these are for women only, such as *Donne in movimento* (1995), *Gruppo autogestito di donne filippine* (1995), *Bambaran*.[24]
- *Assessorato alle Politiche Sociali del Comune di Bologna* (City Council Social Policy Unit), Office within the City Council, which deals with issues such as literacy for immigrant people and for gypsies.
- *Centro per la salute delle donne straniere e dei loro bambini* (Health Centre for Immigrant Women and their Children), 1991. First family planning clinic for immigrant women in Italy, set up by the local health authority (USL 28) with initial EC funding. It offers a wide range of free services both to documented and undocumented women.
- *Centro di documentazione CD/LEI* (Centre for Race Relations and Immigration Studies/Teacher Training Centre), 1993. City Council and University of Bologna.
- *FILEF* (Federation of Italian Emigrant Workers and Their Families). Although FILEF deals mainly with Italian emigrants, it was also involved, amongst its various activities, in the setting up of literacy courses for immigrant women.
- *O.N.G.* (Non-Government Organisations): Organise many activities (for example vocational ones) for immigrants and are usually EU funded (Demartis, De Sanctis and Marchesi, 1994).
- *Women's Sections* within local trade-unions, feminist groups and local branches of political parties.

References

Z. Abdel Aziz (1991a), Untitled talk given at the conference *L'immigrazione a Bologna: le politiche comunali per il 1991* (Bologna: Comune di Bologna), pp. 105-115.

Z. Abdel Aziz (1991b), Untitled talk given at the conference *L'emigrazione al femminile,* in R. Bonoli (ed.), *L'emigrazione al femminile: Atti del convegno* (Bologna: Regione Emilia-Romagna, Consulta Regionale per l'Emigrazione e l'Immigrazione, Vol. n. 7), pp. 183-186.

M. Alamin (1991), Untitled talk given at the conference above, *L'emigrazione al femminile... (op. cit.).*

Z. Argata Sabatini (1993), Untitled talk given at the conference: *Prima Conferenza Regionale delle Associazioni degli Immigrati,* (Bologna: Regione Emilia-Romagna, 3/04/1993).

Balbo, L. and Manconi, L. (1992), *I razzismi reali,* Milano: Feltrinelli.

Bernardotti, A., Capecchi, V. and Pinto, P. (1994), *«L'Osservatorio delle Immigrazioni del Comune di Bologna: un servizio per chi vuole documentarsi e conoscere»*, in *Osservatorio,* Numero 0, 11/1994, pp. 2-3.

Besia, F. (1992), *«L'immigrazione in Emilia-Romagna in una prospettiva storica»*, in Cifiello, S., *Non solo immigrato,* Bologna: Cappelli, pp. 246-250.

Bonoli, R. (ed.) (1991), *L'emigrazione al femminile: Atti del convegno,* Bologna: Regione Emilia-Romagna, Consulta Regionale per l'Emigrazione e l'Immigrazione, Vol. n. 7.

Campani, G. (1989), *«Donne immigrate in Italia»*, in G. Cocchi (a cura di), *Stranieri in Italia: caratteri e tendenze dell'immigrazione dai paesi extracomunitari,* Bologna: Istituto Carlo Cattaneo/Misure, pp. 3-16.

Campani, G. and Cerchedi, F., 'Seasonal Work in Italy', unpublished paper given at the Conference on Migration in Southern Europe, University of Greenwich and University of Dundee, 18-20 Dec. 1995.

Cifiello, S. (ed.) (1992), *Non solo immigrato,* Bologna: Cappelli.

Del Mugnaio, A. (1993), *Progetto per l'immigrazione,* Bologna: Comune di Bologna/ Assessorato alle Politiche Sociali.

Demartis, C., De Sanctis, I., and Marchesi, D. (1994), *«Una anticipazione dei risultati della 'Ricerca-azione sulle attività economiche informali delle donne immigrate e analisi di fattibilità di imprese' condotta nell'ambito di un recente intervento formativo organizzato dal COSPE di Bologna»*, in *Società Multietnica,* Bologna: Provincia di Bologna, pp. 37-116.

De Bernart, M., Di Pietrogiacomo, L. and Michelini, L. (1995), *Migrazioni Femminili: Famiglia e reti sociali tra il Marocco e l'Italia,* Torino: L'Harmattan.

Gattullo, F., Hoskyns, C. and Orsini-Jones, M. (1994), *«Donne immigrate a Bologna: temi e problemi», Tuttitalia,* 10, December, pp 17-34.

Hoskyns, C. and Orsini-Jones, M. (1995), 'Immigrant Women in Italy: Perspectives from Brussels to Bologna' in *The European Journal of Women's Studies* (SAGE) 2, pp. 51-76.

Macioti, M.I. and Pugliese, E. (1994), *Gli immigrati in Italia,* Bari: Laterza, 3rd ed.

Maher, V. (1989), *Il potere della complicità: conflitti e legami delle donne nordafricane,* Torino: Rosenberg and Sellier.

Moruzzi, M. and Fiorenza, A. (1990), *Progetto per l'Immigrazione,* Bologna: Comune di Bologna/Assessorato alle Politiche Sociali.

Moruzzi, M. (1991), *Nota sullo stato di attuazione del progetto immigrazione e proposte per il completamento della prima fase di intervento,* Bologna: Comune di Bologna.

Palazzi, M. (1991), «*Donne extracomunitarie in Emilia-Romagna*», in R. Bonoli (ed.) *L'Emigrazione al femminile..., (op. cit)* , pp. 19-37.

Parmeggiani, L. (1992), «*I diritti delle donne migranti*» in *Parità e differenza: tesi del corso operatrici di parità,* Bologna: Bromurodargento, pp. 77-102.

Riotta, G. (1995), «*Razzisti no, però... – Noi italiani, un popolo di intolleranti*», *Il Corriere della Sera,* 24 November.

Todisco, M. (1995), «*Nessuno parla delle immigrate*», *Il Manifesto,* 13 October.

Traversi, M. (ed.) (1995), *Intercultura a Bologna,* Bologna: CD/LEI, March, 2.

Acknowledgments

We would like to thank the following persons whose help made the writing of this paper possible:

In Italy (Bologna): Dott.ssa Caccialupi, *Centro per la salute delle donne straniere e dei loro bambini,* USL 28; Luisa Granzotto, *Servizio Immigrazione,* Comune di Bologna; Adriana Bernardotti, *Osservatorio delle Immigrazioni,* Comune di Bologna; Loretta Michelini, *Parsec;* Zita Argata Sabatini, *Associazione donne filippine;* Cecilia Urritria, *Donne in Movimento;* Lara Parmeggiani, *Centro per le Famiglie;* Marta Murotti, *FILEF;* Rosa Caizzi, *operatrice CD/LEI.* In Britain: Catherine Hoskyns and David Jones, Coventry University.

Notes

1. The difference between the way journalists write about black immigrant women and white immigrant women in (supposedly) quality Italian newspapers and magazines, such as *La Repubblica* and *L'Espresso,* is rather striking. They tend to be consistent: the most patronising and racist attitudes are reserved for black women. See, for example, the article on Nigerian prostitutes, «*Un inferno da trentamila lire*», by Jacaranda Falck, *L'Espresso,* 29.10.1995.
2. On this point see the programme *Assignment,* broadcast on BBC2 in April 1993.
3. Formerly PCI (*Partito Comunista Italiano*), split into two since 1991: PDS (*Partito Democratico della Sinistra*) and *Rifondazione Comunista.* It is the PDS – which is similar to the present-day Labour Party in Britain – which has the highest percentage of the votes in Bologna.
4. According to the *Osservatorio Comunale delle Immigrazioni* (City Council Observatory for Immigration), which published its first issue of a new publication about immigration – *Osservatorio* – in November 1994, the number of documented immigrants has not increased much since 1993, and represents roughly 2% of the total population of the Province of Bologna (Bernadotti, Capecchi and Pinto, 1994).
5. For Eritrea, this is of course linked to the fact that this country obtained independence from Ethiopia in May 1993.
6. As for any statistic relating to immigration in Italy, we know that the numbers refer to documented immigrants only. This research is confined, therefore, to this group, as it is very difficult to assess how many undocumented immigrants are present within the Municipality of Bologna.
7. Many factors are in play in the choice of employing a domestic servant: (a) the lack of a strong welfare system; (b) the will to preserve the family unit, by keeping the elderly and the ill at home; (c) the legendary 'house-pride' of Italian women – otherwise the neighbours will gossip!; (d) the lack of involvement of men in the sharing of the household chores. Even left-wing Italian women, incidentally, unlike their UK counterparts, have not faced the issue of how politically correct it is to employ another woman to do a servant's job at a very cheap rate.
8. The sole exception to this, and probably the 'dawn' of the new trend, can be identified in the document «*Progetto per l'immigrazione 1993*», drafted by a woman officer, Anna Del Mugnaio. For the first time in this document there was a real attempt to see immigrants as Bolognese people and not as 'aliens'.
9. This is a neologism, the legal Italian translation of 'non-EU citizen'. It has acquired a negative connotation as it tends to be applied only to black people.
10. For a general survey on the Italian situation in recent years see Mark Gilbert, *The Italian Revolution,* Oxford: Westview Press, 1995. The Government led by Mr Dini fell on 12.01.1996 and early elections were predicted, despite the fact that Italy held the

presidency of the European Union between January and June 1996.

11. On this point, see the proceedings of the conference *L'emigrazione al femminile*, held in Bologna in 1990 (Bonoli, 1991).
12. As pointed out in our previous paper, it must be stressed that the political situation in Bologna became rather unstable as a consequence of both the fall of the Berlin wall in 1989, its effects on the PCI, and the corruption scandal. The issue of immigration was marginalised in political terms, despite the fact that it was a matter which should have been dealt with with some urgency.
13. De Bernart, Pietrogiacomo and Michelini (1994) stressed the importance of Moroccan women in the role of preserving traditional Moroccan values within Bolognese society, while at the same time acting as 'brokers' for their husbands and children in the adoption of new Western values, necessary for survival in Bologna (De Berbart *et al.*, 1995, pp. 45-50). It is a juggling act which requires numerous skills. For further information on North African women in relation to family links, see also Vanessa Maher's *Il potere della complicità: conflitti e legami delle donne nordafricane*, Torino: Rosenberg & Sellier, 1989.
14. Although there have always been Eritrean women in Bologna who had good jobs, they were quite rare until recently. Our fieldwork showed that the number of immigrant women who are now working as translators and teachers – just to give two examples – has increased considerably in the last three years. This is why we are now adding this new category to our classification.
15. *Centro Documentazione/Laboratorio per un'educazione interculturale.*
16. We were told by some of the women that they do not like to have women friends of their own nationality and prefer to watch television all day, rather than mix with people from their own country. Others spoke openly of conflicts and jealousies caused by the new consumer society in which they are now living.
17. Decreto Legge (Decree Law) 409, 18.11.1995, for approval by 19.01.1996. Full title: *«Disposizioni urgenti in materia di politica dell'immigrazione e per la regolamentazione dell'ingresso e il soggiorno nel territorio nazionale dei cittadini dei paesi non appartenenti all'Unione Europea»*.
18. There is a very touching article by the journalist Gianni Riotta on this issue in the newspaper *Il Corriere della Sera*, 24.11.1995: *«Razzisti no, però ... – Noi, italiani, un popolo di intolleranti»*.
19. See, for example, the case of a racist notice which was put up in a bar in Padova to prevent *extracomunitari* from using it: the bar manager was fined and the notice had to be removed when a local journalist made the story public (*«Padova: gli immigrati 'sgraditi' in un caffè»* by Albino Salmaso, *Il Corriere della Sera*, 30.01.1996).
20. For those who do not have young children, we are referring here to the extreme idealisation of the native Indian-American girl in the 1995 Disney fantasy about the goodness of the native Americans against the evil of the British invaders.
21. According to Table 1, 161 men and 186 women arrived in 1993, and 81 men and 147 women in 1994.
22. This refers to the fact that these days most immigrant women can only emigrate as an appendix to their husbands and this, in itself, creates problems, as they cannot work if their husband's situation is not 'regular'. For further information on this point see Hoskyns-Orsini-Jones, 1995.
23. Again, this is more difficult than it sounds, due to the various loopholes in the Italian bureaucratic system and to the lack of a consistent national policy on immigration.
24. For a full picture of all associations present in Bologna please refer to M. Traversi (ed.), *Intercultura a Bologna*, Bologna:CD/LEI, March 1995, 2.

Table 1. Persone residenti con cittadinanza straniera nel comune di Bologna. 1986–1994.

Anno	*maschi*	*femmine*	*% maschi*	*% femmine*	*Totale*	*tasso crescita 1986 = 100*
1986	1.189	1.104	51,9%	48,1%	2.293	100
1987	1.454	1.292	52,9%	47,1%	2.746	119,8
1988	1.640	1.444	53,2%	46,8%	3.084	134,5
1989	1.802	1.600	53.0%	47,0%	3.402	148,4
1990	2.176	1.887	53,6%	46,4%	4.063	177,2
1991	2.587	2.117	55,0%	45,0%	4.704	205,1
1992	3.523	2.274	60,8%	39,2%	5.797	252,8
1993	3.684	2.460	60,0%	40,0%	6.144	267,9
1994	3.765	2.607	59,1%	40,9%	6.372	277,9

Fonte: Anagrafe del Comune di Bologna.
Elaborazione: Ufficio Statistica del Comune di Bologna.
Note: I dati dal 1986 al 1993 sono al 31 dicembre. I dati del 1994 sono al 30 aprile.

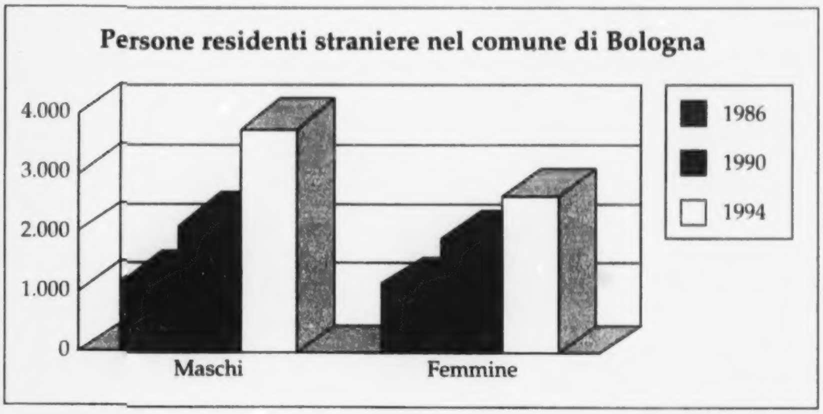


Table 2. Persone residenti con cittadinanza straniera nella provincia di Bologna. 1990–1992.

	Capoluogo			*Altri comuni*			*Totale*		
Anno	*M*	*F*	*T*	*M*	*F*	*T*	*Maschi*	*Femmine*	*Generale*
1990	2.176	1.887	4.063	1.979	1.078	3.057	4.155	2.965	7.120
1992	3.523	2.274	5.797	3.462	1.658	5.120	6.985	3.932	10.917
Var.ass.	1.347	387	1.734	1.483	580	2.063	2.830	967	3.797
Var.%	61,9	20,5	42,7	74,9	53,8	67,5	68,1	32,6	53,3

Fonte: Anagrafi dei comuni della provincia di Bologna.
Elaborazione: Servizio Statistico della Provincia di Bologna.
Note: I dati sono al 31 dicembre di ogni anno. Le elaborazioni 1990 e 1992 sono le uniche due disponibili.

Table 3. Persone con cittadinanza straniera residenti nel comune di Bologna. Anni 1986, 1990, 1992 e 1994.

1986

Area di provenienza	Totale	M	F	% Totale	% M	% F	Nazionalità Maschi	Nazionalità Femmine
Europa	**893**	**456**	**437**	**38,8%**	**38,4%**	**39,6%**	**51,1%**	**48,9%**
di cui C.C.E.	657	344	313	28,7%	28,9%	28,4%	52,4%	47,6%
di cui Albania	2	2	0	0,1%	0,2%	0,0%	100,0%	0,0%
di cui ex Yugoslavia	31	16	15	1,4%	1,3%	1,4%	51,6%	48,4%
Asia	**744**	**420**	**324**	**32,4%**	**35,3%**	**29,3%**	**56,5%**	**43,5%**
di cui Cina	219	120	99	9,6%	10,1%	9,0%	54,8%	45,2%
di cui Filippine	93	26	67	4,1%	2,2%	6,1%	28,0%	72,0%
di cui Iran	187	126	61	8,2%	10,6%	5,5%	67,4%	32,6%
di cui Pakistan	1	1	0	0,0%	0,1%	0,0%	100,0%	0,0%
Africa	**347**	**152**	**195**	**51,1%**	**12,8%**	**17,7%**	**43,8%**	**56,2%**
di cui Etiopia	224	65	159	9,8%	5,5%	14,4%	29,0%	71,0%
di cui Marocco	10	8	2	0,4%	0,7%	0,2%	80,0%	20,0%
di cui Senegal	1	1	0	0,0%	0,1%	0,0%	100,0%	0,0%
di cui Tunisia	7	6	1	0,3%	0,5%	0,1%	85,7%	14,3%
America	**294**	**153**	**141**	**12,8%**	**12,9%**	**12,8%**	**52,0%**	**48,0%**
di cui Amer. del Nord	154	87	67	6,7%	7,3%	6,1%	56,5%	43,5%
di cui Amer. centro-sud	140	66	74	6,1%	5,6%	6,7%	47,1%	52,9%
Oceania	**7**	**3**	**4**	**0,3%**	**0,3%**	**0,4%**	**42,9%**	**57,1%**
Apolidi	**8**	**5**	**3**	**0,3%**	**0,4%**	**0,3%**	**62,5%**	**37,5%**
Totali	**2.293**	**1.189**	**1.104**	**100,0%**	**100,0%**	**100,0%**	**51,9%**	**48,1%**

1990

Area di provenienza	Totale	M	F	% Totale	% M	% F	Nazionalità Maschi	Nazionalità Femmine
Europa	**1.330**	**655**	**675**	**32,7%**	**30,1%**	**35,8%**	**49,2%**	**50,8%**
di cui C.C.E.	1.001	512	489	24,6%	23,5%	25,9%	51,1%	48,9%
di cui Albania	3	3	0	0,1%	0,1%	0,0%	100,0%	0,0%
di cui ex Yugoslavia	49	24	25	1,2%	1,1%	1,3%	49,0%	51,0%
Asia	**1.471**	**813**	**658**	**36,2%**	**37,4%**	**34,9%**	**55,3%**	**44,7%**
di cui Cina	362	199	163	8,9%	9,1%	8,6%	55,0%	45,0%
di cui Filippine	363	118	245	8,9%	5,4%	13,0%	32,5%	67,5%
di cui Iran	253	173	80	6,2%	8,0%	4,2%	68,4%	31,6%
di cui Pakistan	7	7	0	0,2%	0,3%	0,0%	100,0%	0,0%
Africa	**753**	**478**	**275**	**18,5%**	**22,0%**	**14,6%**	**63,5%**	**36,5%**
di cui Etiopia	269	86	183	6,6%	4,0%	9,7%	32,0%	68,0%
di cui Marocco	121	102	19	3,0%	4,7%	1,0%	84,3%	15,7%
di cui Senegal	21	21	0	0,5%	1,0%	0,0%	100,0%	0,0%
di cui Tunisia	90	83	7	2,2%	3,8%	0,4%	92,2%	7,8%
America	**488**	**221**	**267**	**12,0%**	**10,2%**	**14,1%**	**45,3%**	**54,7%**
di cui Amer. del Nord	212	119	93	5,2%	5,5%	4,9%	56,1%	43,9%
di cui Amer. centro-sud	276	102	174	6,8%	4,7%	9,2%	37,0%	63,0%
Oceania	**12**	**5**	**7**	**0,3%**	**0,2%**	**0,4%**	**41,7%**	**58,3%**
Apolidi	**9**	**4**	**5**	**0,2%**	**0,2%**	**0,3%**	**44,4%**	**55,6%**
Totali	**4.063**	**2.176**	**1.887**	**100,0%**	**100,0%**	**100,0%**	**53,6%**	**46,4%**

Table 4.

1992

Area di provenienza	*Totale*	*M*	*F*	*%*			*Nazionalità*	
				Totale	*M*	*F*	*Maschi*	*Femmine*
Europa	**1.585**	**800**	**785**	**27,3%**	**22,7%**	**34,5%**	**50,5%**	**49,5%**
di cui C.C.E.	1.023	515	508	17,6%	14,6%	22,3%	50,3%	49,7%
di cui Albania	65	58	7	1,1%	1,6%	0,3%	89,2%	10,8%
di cui ex Yugoslavia	172	99	73	3,0%	2,8%	3,2%	57,6%	42,4%
Asia	**1.942**	**1.149**	**793**	**33,5%**	**32,6%**	**34,9%**	**59,2%**	**40,8%**
di cui Cina	466	247	219	8,0%	7,0%	9,6%	53,0%	47,0%
di cui Filippine	495	180	315	8,5%	5,1%	13,9%	36,4%	63,6%
di cui Iran	233	154	79	4,0%	4,4%	3,5%	66,1%	33,9%
di cui Pakistan	208	208	0	3,6%	5,9%	0,0%	100,0%	0,0%
Africa	**1.719**	**1.356**	**363**	**29,7%**	**38,5%**	**16,0%**	**78,9%**	**21,1%**
di cui Etiopia	267	91	176	4,6%	2,6%	7,7%	34,1%	65,9%
di cui Marocco	773	700	73	13,3%	19,9%	3,2%	90,6%	9,4%
di cui Senegal	70	70	0	1,2%	2,0%	0,0%	100,0%	0,0%
di cui Tunisia	295	282	13	5,1%	8,0%	0,6%	95,6%	4,4%
America	**530**	**209**	**321**	**9,1%**	**5,9%**	**14,1%**	**39,4%**	**60,6%**
di cui Amer. del Nord	193	105	88	3,3%	3,0%	3,9%	54,4%	45,6%
di cui Amer. centro-sud	337	104	233	5,8%	3,0%	10,2%	30,9%	69,1%
Oceania	**12**	**5**	**7**	**0,2%**	**0,1%**	**0,3%**	**41,7%**	**58,3%**
Apolidi	**9**	**4**	**5**	**0,2%**	**0,1%**	**0,2%**	**44,4%**	**55,6%**
Totali	**5.797**	**3.523**	**2.274**	**100,0%**	**100,0%**	**100,0%**	**60,8%**	**39,2%**

1994

Area di provenienza	*Totale*	*M*	*F*	*%*			*Nazionalità*	
				Totale	*M*	*F*	*Maschi*	*Femmine*
Europa	**1.663**	**813**	**850**	**26,1%**	**21,6%**	**32,6%**	**48,9%**	**51,1%**
di cui C.C.E.	923	439	484	14,5%	11.7%	18,6%	47,6%	52,4%
di cui Albania	119	89	30	1,9%	2,4%	1,2%	74,8%	25,2%
di cui ex Yugoslavia	274	151	123	4,3%	4,0%	4,7%	55,1%	44,9%
Asia	**2.056**	**1.182**	**874**	**32,3%**	**31,4%**	**33,5%**	**57,5%**	**42,5%**
di cui Cina	485	251	234	7,6%	6,7%	9,0%	51,8%	48,2%
di cui Filippine	605	222	383	9,5%	5,9%	14,7%	36,7%	63,3%
di cui Iran	206	136	70	3,2%	3,6%	2,7%	66,0%	34,0%
di cui Pakistan	217	215	2	3,4%	5,7%	0,1%	99,1%	0,9%
Africa	**2.114**	**1.575**	**539**	**33,2%**	**41,8%**	**20,7%**	**74,5%**	**25,5%**
di cui Etiopia	271	82	189	4,3%	2,2%	7,2%	30,3%	69,7%
di cui Marocco	1.028	847	181	16,1%	22,5%	6,9%	82,4%	17,6%
di cui Senegal	87	82	5	1,4%	2,2%	0,2%	94,3%	5,7%
di cui Tunisia	363	334	29	5,7%	8,9%	1,1%	92,0%	8,0%
America	**524**	**187**	**337**	**8,2%**	**5,0%**	**12,9%**	**35,7%**	**64,3%**
di cui Amer. del Nord	164	90	74	2,6%	2,4%	2,8%	54,9%	45,1%
di cui Amer. centro-sud	360	97	263	5,6%	2,6%	10,1%	26,9%	73,1%
Oceania	**9**	**5**	**4**	**0,1%**	**0,1%**	**0,2%**	**55,6%**	**44,4%**
Apolidi	**6**	**3**	**3**	**0,1%**	**0,1%**	**0,1%**	**50,0%**	**50,0%**
Totali	**6.372**	**3.765**	**2.607**	**100,0%**	**100,0%**	**100,0%**	**59,1%**	**40,9%**

Fonte: Anagrafe del Comune di Bologna.
Elaborazione: Ufficio Statistica del Comune di Bologna.
Note: I dati del 1986, 1990 e 1992 sono al 31 dicembre. I dati del 1994 sono al 30 aprile.

BEST COPY AVAILABLE

Table 5. Ricongiungimenti familiari richiesti e concessi.

Italia	*Richieste presentate per nazionalità*									
Anno	*Cina*	*Sri Lanka*	*Egitto*	*Filippine*	*Ghana*	*India*	*Maghreb*	*Altre*	*Totale richieste*	*Visti concessi*
1990	422	531	297	564	120	92	1.099	1.107	4.232	2.013
1991	263	553	465	738	233	173	2.778	2.282	7.485	4.864
1992	278	458	434	236	565	303	4.142	4.567	10.983	8.963
1993	438	641	673	180	193	533	5.009	4.806	12.473	11.376
1994	n.p.	n.p.	n.p.	n.p.	n.p.	n.p.	n.p.	n.p.	3.151	2.513

Emilia Romagna	*Totale richieste*
1990	562
1991	942
1992	1.020
1993	1.597
Totali	n.p.

Fonte: Ministero dell'Interno e Ministero Affari Esteri.
Elaborazione: Ministero del Lavoro e della Previdenza Sociale.
Note: I dati relativi ai visti concessi in Italia 1993 sono al 30 novembre. I dati Italiani relativi al 1994 sono al 31 marzo 1994. Non disponiamo delle disaggregazioni per nazionalità relative all'Emilia Romagna per tutti i cinque anni presi in considerazione. I visti concessi non possono essere in relazione diretta con le richieste presentate perché l'anno di presentazione e di accettazione possono essere diversi.

Table 6. Persone residenti con cittadinanza straniera nel comune di Bologna per fasce di età e sesso.

1994

	Sesso		
Età	*Maschi*	*Femmine*	*Totale*
0–4 anni	153	166	319
5–9 anni	114	130	244
10–14 anni	95	89	184
15–19 anni	97	74	171
20–24 anni	246	219	465
25–29 anni	870	489	1.359
30–34 anni	813	488	1.301
35–39 anni	578	371	949
40–44 anni	380	228	608
45–49 anni	201	118	319
50–54 anni	96	81	177
55–59 anni	58	50	108
60–64 anni	16	39	55
65 e oltre	48	65	113
Totale	**3.765**	**2.607**	**6.372**

Fonte: Anagrafe del Comune di Bologna.
Elaborazione: Ufficio Statistica del Comune di Bologna.
Note: I dati sono al 30 aprile 1994.

Recreation and Study: a Month in Tuscany

Jean Biggs Abbots Bromley

We were *so* lucky! Lucky to receive the ALL *borsa di studio*, lucky to be free to spend a month in Italy, lucky to find a campsite which would be open until the end of October! Then, after spending the first Sunday after the clocks had gone back in driving from Lac de Chalain in the Jura, through the Mont Blanc tunnel and across the plain to Figline Valdarno outside Florence, we were lucky to be befriended by a local driver who led us through the darkness into the hills west of Figline to Camping Norcenni. There we were told first that we would be unable to have the tent that we had booked. Then we were invited to use instead a luxury static caravan!

The British Institute of Florence had informed us that course registration would take place at any time after 8.30am on Monday, 25 September 1995. After overcoming such snags as car-parking near Figline station, buying and validating our tickets (no reductions or timetables would be available before 1 October), and locating the right platform, we got to Florence, walking in brilliant sunshine from the station to the bank of the Arno and crossing by Ponte alla Carraia to Lungarno Guicciardini, home of the British Institute. We reached Palazzo Lanfredini just as the Director, Dr Frank Woodhouse, was setting off to visit the classrooms. Back we all walked over the Arno to a heavy, battlemented building just to the north of the Ponte Santa Trínita called Palazzo Ferroni. Here on the third floor, above ground and first floors which house the showrooms and offices of Salvatore Ferragamo, is the student area of the British Institute. Through windows and doorways we could watch the clients of the fashion-house – the men waiting as their ladies tried on the shoes – whilst we climbed up to another kind of cosmopolitan world.

The *Segreteria* is as multi-lingual and business-like as that of any other language school. A lot of English is to be heard, for among its principal activities are the teaching of English to Italian students and the teaching of Italian to students from Britain and elsewhere. Pictures and posters suggest a ceremonial, older England, but they are balanced by up-to-date Cambridge examination syllabuses and the presence of young students from many countries who aim to learn English. We joined the new students. I learned that my classes would take place every morning between 11am and 1pm and that my teacher would be Dott. Alessandro Gentili, the Director of Italian Studies, who is himself a contributor to *Tuttitalia*. Then we were free to go and, having had little time in which to establish ourselves at the campsite, we returned to Figline.

We went to see the booking-clerk at Figline station, in order to avoid queuing the next day. The round journey was costing us each 8,400 lire (about £4) and we systematised it to the extent of buying sufficient return tickets for the week. For October we were promised the new timetable and the chance to *fare un abbonamento*, to buy a monthly ticket with unrestricted travel. With one of these apiece, costing 74,000 lire, we should break even after the ninth day! In fact, we used them sixteen times. With our minds now at rest, and an early start planned for the next day, we returned to explore the campsite.

As we drove out of the town, we passed alongside vineyards and olive groves. A sign with which we would become very familiar announced *«Siete nel mondo del Gallo Nero ... Chianti Classico»*. Our road corkscrewed upward and for the first time we actually saw where we were. Banners marked the ntrance to Norcenni Girasole Club, our campsite. Inside the perimeter fence, the hillside had been terraced to accommodate and conceal the tents, caravans, mobile homes, etc. From our terrace, we looked down on the tiled roofs of the permanent buildings. Beyond them was a fenced area containing a duckpond from which constantly arose the sound of ducks and geese. Sheep and goats grazed the parched ground that surrounded it and from time to time we heard the screams of peacocks and of something that sounded like a donkey. Beyond this area rose the next hill, crowned with farm buildings. The facilities of the site were excellent. If our caravan had not already been self-sufficient in this respect, we could have made use of showers, washing-up and laundry areas. There was a well-stocked shop, excellent restaurant and the staff at the reception-desk were very helpful.

We caught an earlier train on Tuesday and I joined my class. Alessandro, quiet and diffident, made the introductions. There were eight of us. Three, the Scots husband and wife, Willis and Anna, and I were *pensionati*. American Jean was in her thirties. The others, Colombian Cristina, German Carolina, Greek Sofia and Austrian Ulla were young. Alessandro outlined the course. After revising the use of the imperfect tense, impersonal verbs and conjunctive pronouns, we would go on to practise the conditional and subjunctive, followed by the *passato remoto*. On Tuesdays and Thursdays we would start an hour earlier, taking part in a conversation class with Teresa. Then the work begun the previous day was resumed.

Instruction was for the most part in Italian. As four of us were native speakers of English, and Alessandro, by the nature of his employment at the British Institute, must have been Anglophile, there were often explanations in English. The young students seemed to take this in their stride. Since Alessandro was married to a German teacher, he had no difficulty in communicating with Carolina and Ulla. Cristina spoke fluent Italian, interspersed with her native Spanish. Things may have been more difficult for Sofia, but she never said so.

Our first written work was on the topic of *«Prime impressioni di Firenze»*. Brilliant sunlight, red roofs, the dome of the cathedral seen from the train, a glimpse of the *campanile* from the end of a narrow street, fish swimming lazily in the murky Arno – all these figured in my essay. Yet my dominant impression was of a city that was the victim of its own glory. The noise of the traffic and the traffic itself (in particular the lawless *motorini*) make Florentine existence very unrestful. Meantime, the splendour of the buildings and the marvels that they contain draw in ever greater numbers of tourists to occupy the restricted space.

During our first week, I think we were all attracted by the youth and charm of the girls. The person, however, who gave us all a sense of serious involvement was American Jean. Her American husband worked for an Italian company and her son had been born in Milan. They had returned to the States but had since been sent back and were now living in Fiesole. Charlie, Jean's son, had just started, not at the American school, but in the *scuola elementare* of his area. He did not speak Italian, but his parents had taken their decision to ensure that he would have friends and a rooted existence. Since Alessandro had young children also, and the older members of the class were retired teachers, our central concern was to encourage Jean and assist her to learn the language so that she could help Charlie. Ulla had a similar need for she was working as an *au pair* and helping to look after young children. During the first week we learned a lot about Italian education, in particular about provision for primary children. *L'asilo nido* provides care for those aged 3 months to 3 years, for a certain period. *La scuola materna* takes them from 3 years to 6 years old. After that comes compulsory schooling, first in the *scuola elementare* and then in the *scuola media inferiore*.

On Thursday we met Teresa for the first time. We had to make a very early start,

314

travelling into Florence in company with crowds of young Italians who were going to the University or to the *scuola media inferiore*. The effort was well worthwhile, for her brightness and energy were exciting and we tried to measure up to her demands. On Thursdays there was always a discussion of where we would go at the weekend, so I said that we might go to Siena.

Meanwhile, we had been making daily excursions into the city. Depending on the starting-time of my classes, Jack would already have spent two or three hours exploring on his own and finding his way about. By the first Friday we had got as far as the *duomo*. The restored frescoes on the interior of the *cupola* were clear to the eye, but the Michelangelo *Pietà* was not. Then we realised that it must have been removed! We left the visit to the museum for another day, when the queue might be shorter. When eventually that time came, and we were on the point of joining the short *fila*, we were waylaid by two Indians in a big car asking us how they could find their way out of the labyrinth of streets. By the time they were on their way, the queue had magically multiplied, and we gave up. Gradually it became clear to us – and this was confirmed by the reports of Willis and Anna, who were living on the spot, and were more determined than we – that queuing would bedevil everything that we undertook. In addition, though we explained, as our mentors at the Institute had advised us, that we were *pensionati*, we gained concessions at the ticket-offices on only one occasion. So we continued to enjoy daily the open-air delights of the city – the river, the great buildings, the markets, the wonderful fashion-shops, the public places – before returning, quite early, to the *Cooperativa* at Figline and the peace of the countryside.

On our first visit to 'our' *Cooperativa*, we found a handwritten notice telling of a cat that had been found. This seemed so homelike, and the shopping experience was so simple, that we were off our guard. We sailed through a checkout, only to be hauled back as the assistant got to the loose tomatoes and fruit at the bottom of the basket. Nothing, she declared, could be done until I went back and weighed and priced them. She pointed to a separate machine which required a numbered code. In total disorder, I raced back to the vegetables, conscious of a queue forming behind us at the checkout. I could not remember the shelf from which I had taken them and so had no number to feed into the machine. If a supervisor had not come to help, I might well have fouled up both systems!

On Saturday, supplied with a *merenda*we left the campsite and for the first time took the road in the opposite direction from Figline. The way wound westward through the hills of Chianti to Greve, where it joined the *strada regionale* which links Florence and Siena and becomes known as the *Via Chiantigiana*. The thick green of forest trees gradually gave way to more open country and barer hills with endless terraces of olives and vines shimmering in the heat-haze against a background of distant blue hills. We picnicked at a vantage point, strolled round Castellina and then headed southward towards Siena. To our right we saw signposts for the *Fattoria Rocca delle Macíe*, whose product Jack had already determined to buy.

When we reached the city, we parked outside the gates. After the crowds in Florence, we were astonished at the ease of movement in Siena. We wandered in the general direction of the *Piazza del Campo* and found it almost empty at this early hour of the afternoon, and looking more mellow in the light of this time of year than at the time of the *Palio*. At the *duomo* I was able to try out my new and improved Italian. «*Saprebbe dirmi dove si trovano le sculture di Michelangelo?*» I asked, being sure that I had glimpsed them in the semi-darkness. The lady indicated and there, sure enough, in the Piccolomini altar-piece were the early figures of St Peter and St Paul. The crowds had grown and we started to go back. By luck we found a discarded tourist map of Siena, which helped us to find the car again. It also emboldened us to take a cross-country road back towards Figline. This was not a good idea, as the metalled road ran out in no time and then we learned why so many local cars looked as if they had passed through a cement-works. The car juddered over some twelve miles of unmade road, through farms, over dry stream-beds, and past rockfalls, before we reached Radda in Chianti and our alternate route home. Jack could never be persuaded to take a *strada senza rivestimento* again.

During the second week we seemed to make better use of our time. We were more familiar with the trains and with the times when they were overcrowded (and consequently unbearably hot). One morning Alessandro was speaking about Santa Croce. He spoke of its significance to Italians and of the *sindrome di Stendhal*, a condition of stupefaction produced by too much upward-looking which had been known to afflict parties of middle-aged women, leaving them with loss of memory and in a sad state because no-one knew who they were. Jack and I found ourselves there without deliberately planning it. I watched a family of tourists from the Far East photographing their children against the memorial to Dante – whose bones, Alessandro had reminded us that morning, were buried at Ravenna – and wondered why we were there. We went outside and found on the buildings of Piazza Santa Croce water-marks which show the flood-levels of the Arno in 1557 and 1966. The waters had reached the first storeys of the houses, and the marks spoke powerfully of the spirit of the citizens. The following day we went up to Piazzale Michelangelo and looked down on their inheritance.

That week we had one of those lessons that linger in the memory. Alessandro introduced us to some poems – *Natale a Caffè Florian* by Alfonso Gatto, and *Il mare brucia le maschere* by Giorgio Caproni. We were students of different ages and religious traditions collaborating and being enriched by the insights of a gifted teacher, who was coaxing us to develop our perceptions. It was a rich reward for all our efforts with the grammar.

Back at the campsite we had made a tour of the farm and had discovered that the creature that sounded like a donkey was in fact a llama. We had also made acquaintance and shared barbecues with our neighbours. Having ourselves been helped by the booking-clerk at Figline station, we recommended them to consult him about a longed-for expedition to Rome and were ourselves able to offer practical suggestions and maps. The result was that they spent a Sunday achieving numerous delightful ambitions before starting back to England. Meantime, we went off on the trail of Piero della Francesca.

We took the Arezzo by-pass – much restoration is being done to Piero's pictures there – and drove through beautiful country eastward to San Sepolcro. The town is named for Christ's grave, and in its civic museum are a number of great paintings by its most illustrious citizen, including the startling *Resurrezione* where Christ is about to step from his grave and pass beyond the sleeping guards, whose models – we feel – must have been Piero's fellow-citizens. From San Sepolcro we went to Monterchi, his mother's birthplace, where his *Madonna del Parto*, in her wonderfully-restored colours, occupies a new location. Adjacent to her, videos and other material explain the restoration processes.

The following day, Sunday, we went to Castellina again, and then dropped south-westward. After buying our wine at the *Fattoria Rocca delle Macíe*, whose courtyard is embellished with a huge metal-and-wire sculpture of the *Gallo Nero*, we drove beyond Poggibonsi to Volterra. The landscape westward was of barren, rolling hills. The destination was less agreeable than I remembered it, a very forbidding place with horrendous parking problems. We joined the citizens, however, in the *passeggiata* and spent much time browsing over the alabaster ornaments.

As we entered the third week, our studies were determinedly of the imperfect and pluperfect subjunctive and involved lots of exercises. In order to fit in Teresa's quota of oral work, we began at 9am one morning, which involved our being up at about 7am. (This is hard on retired people!) The weather grew ever hotter during the days, and at the weekend we took the *Autostrada Aurelia* to Pisa.

There we excelled ourselves, buying a multiple ticket which allowed various options. We climbed the stairs of the baptistry and went round the *duomo*, believing that we still had one visit in reserve. We were wrong, so did not get into the *Campo Santo* to see the frescoes. The following day, Sunday, we returned to Florence to attend Harvest Festival at the English Church of St Mark. We were welcomed by Bishop Eric Devenport, to whom we were taking the greetings of an old friend. The morning was wonderfully sociable, wine being offered in place of our customary coffee. The church acts as the meeting-place of a great many English-speaking residents as well as of visitors passing through. We enjoyed a long conversation with an American lady, a Professor of Fine Art, who was chaperoning a party of students in Florence.

Later that day we went back to the *Monti del Chianti* for our last expedition. It had been foggy in the morning. Now the views of the countryside were brilliantly sunlit. During one photo-stop I found porcupine quills by the roadside. Then we found what all along we had hoped for, the *vendemmia* actually in progress, at Radda, the place where we had arrived by chance from Siena two weeks previously.

So into the last week we rushed, studying the *passato remoto* in the classroom and making certain that we visited the church of S. Maria del Carmine so that we could see the restored Masaccio paintings in the Brancacci chapel. Your ticket allows you fifteen minutes and every *lira* is worthwhile. The New Testament stories live again as Masaccio's contemporaries act them out. After yet another additional oral class we were ready for the joint conversation class, at which I enjoyed a *tête-à-tête* with an Italian lady whose daughter was studying English at a language school near Oxford. Since our daughter had studied Italian at Bologna, we had much in common. By now the members of the class were organising the purchase and inscription of mementoes for Alessandro and Teresa. We had shared with them our experiences as citizens and tourists. We had studied newspaper articles about drug-taking, the static birth-rate, on-the-spot penalties for failing to 'convalidate' your ticket before beginning your journey, etc. We had talked of art, poetry, education, food and wine. We had enjoyed a notable off-the-cuff talk when Willis had beguiled Alessandro into giving a history of Italian politics since the Second World War. It seemed that he had enjoyed teaching our class. We had certainly enjoyed being in it. After the farewells, Jack and I rushed to San Marco, and were allowed concessions on the cost of the tickets. The visit to the monastery and the beautiful paintings of Fra Angelico was a wonderful way in which to end our visit.

When you read the account of our month in Italy, you may feel that we did not take best advantage of our time. Here was the opportunity to see the wonderful things that we had missed on our previous short visit. Flooding and bomb outrages, however, have affected the way in which Florence guards her treasures. The Uffizi is now treated as if it were a holy place. The treasures in the holy places themselves have been moved into adjacent museums. Nothing, however, has altered the layout of the streets, the conglomeration of the buildings, or the excitement of catching sight of familiar domes, towers, palaces, and bell-towers at the ends of narrow streets.

In presenting this report of our stay in Tuscany to the members of the Association for Language Learning, I would like to thank:

- the ALL Italian essay competition organiser and judges;
- the British Institute of Florence for the *borsa di studio;*
- the British-Italian Society for their award of £50;
- my first Italian teacher, Dr Renata Wildig of Orpington (from Bari);
- and my present Italian teacher, Dr Rodolfo Zambardino of Stafford (from Catania).

Lettera commerciale a Gesú Bambino

Emilio Sciotti Tagelswangen, Svizzera

[We are again able to feature a piece from Emilio Sciotti, who notes that «al passo coi tempi, il tradizionale raccontino natalizio prende forma di *Lettera commerciale a Gesú Bambino*», which loses none of its poignant irony by its somewhat delayed appearance. *Ed.*]

Bambinello stimatissimo:

Tanti e tanti anni fa io ti chiedevo ogni Natale la bici da corsa. Ero stato buono, ma tu non potevi, pazienza. Forse adesso mi puoi aiutare, in altro modo. Intanto, come stai? Hai freddo, anche quest'anno. Ma il prossimo sarà diverso, se darai retta a me.

Mi presento: Cavaliere Salvino Prosciugatelli, industriale di Romagnano Treponti. Sono l'inventore del CULCAL (marchio registrato) che garantisce un caldo e asciutto benessere a milioni di neonati. Esportiamo in settanta paesi e abbiamo seminato fabbriche da Buenos Aires a Bombay. Gli Americani ci fanno la guerra col loro modello unisex, vorrebbero stoppare la nostra espansione planetaria.

Ora tu, Bambinello caro, dovresti dare una mano a noi Italiani, perché se è vero che non sei nato a Roma, è però vero che a Roma hai messo in piedi una multinazionale che gira da duemila anni. Io ho in mano un brevetto d'oro, e quel che ti propongo sarebbe una *joint venture* per fregare gli Americani.

Cosa dovrai fare?

Tu dovrai convincere quella santa donna di tua madre ad accettare il dono di un nostro rappresentante, che arriverà al Presepe subito dopo la mezzanotte. Lo riconoscerai perché invece del pelliciotto pastorale vestirà un *Barbour* scozzese e al posto della formaggella terrà in mano la nostra confezione standard da trentadue pezzi. Tutto quello che la tua mamma dovrà fare, appena si sarà accesa la cometa della CNN e le altre telecamere della diretta, sarà di metterti il pannolino termico usa-e-getta, mentre tu dovrai sorridere beato e sgambettare, stando attento però a non nascondere l'etichetta CULCAL (culetto caldo). A questo punto Pippo Baudo in Mondovisione annuncerà il siparietto dello sponsor. Il coro degli angeli accompagnato dagli zampognari eseguirà la versione pubblicitaria della ben nota canzoncina:

«Tu scendi dalle stelle o re del cielo
e vieni in una grotta al freddo e al gelo
ma il divino sederino questa volta non ci sta
vuole il caldo pannolino della
CULCAL Spààà.»

Dopo di che, vengo io a prendervi in elicottero e vi porto all'Hilton di Betlemme, dove alloggerete nella «Suite dei Re Magi» a spese della ditta.

Ciao, ti voglio tanto bene e sento che stavolta non mi deluderai.

In fede, il socio tuo,
Salvino

318

Review article: Parole

Tom Baldwin Università degli Studi di Milano

Parole: 10 percorsi nel lessico italiano – esercizi guidati. Serena Ambroso & Giovanna Stefancich, *Roma, Bonacci Editore (Collana 'L'italiano per stranieri'), 1993, 149 pp., UK price (1996) (paperback) £11.25, ISBN 88-7573-257-4. UK distributor: European Schoolbooks Limited, Cheltenham.*

Until recent years, the specific teaching of lexis *per se* in courses in Italian as a foreign language has been one aspect of applied linguistics that has been relatively neglected: contrast the situation in the teaching of English as a foreign language. *Parole* sets out to bridge this gap by making students aware of the relationships that exist between words (such as synonymy, polysemy, metaphor, etc.), by capitalising on and activating pre-existing linguistic knowledge and by offering new lexis for acquisition.

As the sub-title indicates, *Parole* is divided into ten different areas of lexicology and semantics that can be used as the teacher or learner sees fit since the exercises are not graded in terms of increasing difficulty. These areas are:

1. *Antonimia*: rapporti di opposizione fra le parole;
2. *Sinonimia*: identità di significato in parole diverse;
3. *Intensità*: i diversi gradi di forza semantica;
4. *Collocazione*: i modi obbligati in cui le parole si associano;
5. *Polisemia*: piú significati in una stessa parola;
6. *Inclusione*: rapporti fra parole generiche e specifiche;
7. *Connotazione*: le parole possono avere colorazioni emotive;
8. *Metafora*: il significato figurato che le parole possono assumere;
9. *Derivazione*: il meccanismo che consente di formare parole da altre;
10. *Residui e prestiti*: parole ereditate o importate da altre lingue.

Giovanna Stefancich is responsible for sections 1, 3, 4, 7 and 8, whilst sections 2, 5, 6, 9 and 10 are the work of Serena Ambroso.

Every one of the ten self-contained units is preceded by a two-page theoretical introduction that serves to whet the foreign – or even, the authors hope, the Italian L1 – student's appetite concerning the linguistic facts on which the topic area is based. In *Sinonimi* we learn, for instance, about 'sinonimi locali' (p. 2) – regional usage, or what are called (but we are not told this) 'geosinonimi': *e.g.* «un panino di forma rotonda, che nell'Italia centrale è una 'rosetta', è una 'michetta' in Lombardia». One can call to mind from one's own linguistic experience of Italy myriad examples of this babel. Under the same heading, register is included as a distinguishing factor in the choice of 'sinonimi': *e.g.* «Mi sono fatto *una macchia/una patacca*». 'Sinonimi settoriali' are mentioned (p. 25): *e.g.* «incidente di macchina → sinistro», «mal di testa → emicrania», «negoziante → esercente», «casa → abitazione» and «indirizzo → domicilio».

In *Collocazione* (p. 52), we are reminded – indeed, have we ever asked ourselves why until now? – «Combinazioni abituali sono: un '*bicchiere* di vino' ma un '*boccale* di birra', un '*pacchetto* di sale' e non una 'scatola' nonostante il sale sia piuttosto venduto in scatole e, al contrario, una '*scatoletta* di tonno' anche se la confezione abituale del tonno all'olio è in lattine e con le scatole ha ben poco a che fare». Prof.ssa Stefancich offers us, however, a word of warning (p. 53): «Numerosissime, e fonte di grosse difficoltà per chi impara la lingua italiana, sono le collocazioni proprio fisse: determinate parole, e solo quelle, creano gruppi obbligati, idiomi, forme proverbiali, espressioni cristallizzate dall'uso che non ammettono varianti». She quotes as examples 'felice come una Pasqua' (rather than 'come un Natale'!), or 'bagnato come un pulcino' (not 'come una gallina'!), etc. She ends «... l'unica conclusione che la lingua consente è quella codificata in 'non sono tutte rose e fiori'»: a nice touch of irony to make the point!

Section 5 deals with aspects of semantic ambiguity: multiple meaning or 'polysemy'. Here, Prof.ssa Ambroso rightly points out what a glance at any monolingual dictionary will reveal: that the same morphological word may have a range of different meanings: *e.g.* «un 'espresso' = un francobollo/un caffè/un treno». She takes her argument a stage further (p. 64): «Non sempre, però, i diversi significati di parole polisemiche si corrispondono nelle lingue. Ciò costituisce uno degli scogli maggiori nell'apprendimento di una lingua straniera». The writer then makes the distinction that «Sono polisemiche anche quelle parole che hanno assunto un significato concreto e uno astratto». She cites, as one set of two pairs of examples: «L'appartamento ha la *cucina* troppo piccola» and «Mi piace la *cucina* italiana». We are also introduced to homographs: «Vi sono poi parole polisemiche che, pur uguali nella forma, cioè omografe, si differenziano per il genere loro attribuito» (pp. 64-65): *e.g.* «il/la radio». Next, 'nipote' is singled out: «l'italiano infatti, a differenza di altre lingue, non distingue fra 'figlio (o figlia) del figlio (o della figlia)' e 'figlio (o figlia) del fratello o della sorella'». Interpretation as to meaning – 'lo zio' or 'il nonno'? – lies in «un contesto linguistico piú ampio o di altre conoscenze sui rapporti famigliari ...». Pre- and post-positioning of adjectives can change meaning and 'diverso' is the example chosen to illustrate the point. A special case is made for the very many homographs that can have more than one grammatical function and that therefore belong to different word-classes: *cf.* 'regolare' – adj., vb.; 'ora' – noun, advb.; 'vano' – noun, adj.; 'suono' – noun, vb.; 'piano' – noun, adj., advb. All examples discussed are contextualised.

Inclusione deals with hyponymy, the relationship of implicit inclusion. (The reverse relationship – one of implicit denial – is, of course, 'incompatibility'). «'Mobile' ... è iperonimo ('superordinate') di 'sedia' e 'armadio', 'tavolo', etc. [isn't 'ecc.' the usual Italian abbreviation? – p. 78] che, di converso, sono suoi iponimi ('hyponyms' or 'co-hyponyms')» (p. 78). We are reminded, if we hadn't met the concept before, that «L'insieme degli iponomi di uno stesso termine viene a costituire un campo semantico omogeneo».

One of the most interesting features outlined in the theoretical introduction to the following section on *Connotazione* is on suffixation. Professors Anna Laura and Giulio Lepschy had already regaled us with their discussion of this phenomenon (which is also treated in *Parole* under the section on *Derivazione*) in their *The Italian Language Today* (London: Routledge, 1988^2; monolingual Italian version, *La lingua italiana*, Milano: Bompiani, 1993=), at VI: Sixteen Points of Syntax: 3, Evaluative Suffixes, pp. 176-182. Now Giovanna Stefancich informs the learner that «Per connotare negativamente è piuttosto regolare l'uso di '-accio'/'-accia'» (p. 93) and quotes the following examples: 'un romanzaccio', 'una giornataccia' and 'una vitaccia', with periphrastic explanations. She adds: «È raro, invece, e poco affidabile l'uso di altri suffissi negativi come '-ucolo' e '-astro'», going on to instruct in further points of usage: «Ancora meno sicuri nell'uso sono suffissi come '-etto' o '-ino' che, usati d'abitudine per fare i diminutivi, concorrono solo in pochi casi a dare connotazioni gradevoli e affettuose ('un pranzetto', 'un maritino', 'una zietta')» (p. 93).

Prof.ssa Stefancich reminds the learner of the dangers inherent in the use of metaphor (*Metafora*) at the end of the introduction to the section: «Tanto maggiore è la resistenza se la metafora la vogliamo trasferire di peso in un'altra lingua. Non sempre infatti, anzi piuttosto raramente, le metafore si corrispondono in lingue diverse, per quanto 'ovvie' e 'logiche' possano sembrare a chi le usa nella sua lingua madre» (p. 105). As Prof. Peter Newmark has pointed out "... metaphor is at the centre of all problems of translation theory, semantics and linguistics..." (*Approaches to Translation*, Oxford: Pergamon, 1982, p. 96). More so perhaps than in the other areas selected by the authors of *Parole*, the meaning in the case of metaphor has to be interpreted, decoded, in the L2 (the target language) first, since metaphor comes within the field of idioms that can range from the semi-transparent to the totally opaque. Only then can translation – admittedly beyond the avowed scope and aims of this book – be considered, although a possible use for some of the exercises, not only in the section on metaphor but also in others, could be translation from Italian L2 into the mother tongue L1. Giovanna Stefancich treats the learner to the amusing example of what it *means* to say that «Una donna è una 'balena'» – an image which, deflated, decoded, loses so much: «una donna di straordinaria grassezza» (p. 104). The richness of language that produces metaphors connected with «un nostro passato contadino» is indicated: «'mettere il carro davanti ai buoi' ... 'darsi la zappa sui piedi'». Another frequent stock of metaphors is described (and the pun, another nice touch of humour in this book, will not go unnoticed!): «Anche dal campo marinaro di metafore se ne pescano parecchie: 'tirare i remi in barca' per 'ritirarsi', 'avere il vento in poppa' per 'trovarsi in situazione favorevole', etc.» (p. 105). Many recent metaphors derive from «la cultura dell'automobile», for example: «'essere su di giri', 'fare marcia indietro', 'avere una marcia in piú'». Explanations are given. A final word on appropriacy in the use of metaphor: «È da sfatare l'opinione abbastanza diffusa che la metafora sia proprio dello stile elevato, della letteratura e della poesia: essa appartiene invece a tutti i livelli culturali e a tutti i registri linguistici».

In *Derivazione*, Prof.ssa Ambroso deals with 'Derivation', strictly a branch of morphology, involving as it does prefixion, suffixation or affixation as some of the methods and techniques of word-formation. A note of caution, however: «La combinazione di suffissi e prefissi con le basi è un fenomeno solo in parte regolare: il terreno della derivazione è irto di tranelli» (p. 116). This warning is explained: «Una prima difficoltà risiede nel fatto che una stessa parola di partenza assai spesso può dare origine a piú parole derivate che conservano solo una parte di significato comune». The following examples are given: «'interrogare'/'interrogazione'/ 'interrogatorio'/'interrogativo'; 'scrittore'/ 'scrivente'/'scrivano'/'scrittura'/ 'scrittoio'/'scrivania'», with explanations provided as to meaning. Another reason follows: «Un'altra difficoltà è che non tutte le combinazioni sono possibili e accettate nell'uso». Consequently, we find unpredictable examples such as «'una ragazza fortunata' (= che ha 'fortuna')/'coraggiosa' (= che ha 'coraggio'); 'affamata' (< ha 'fame')/'infreddolita' (< 'freddo')/ 'raffreddata' (< 'raffreddore' < 'freddo')». Particularly productive, it seems, are the suffixes in *-zione, -mento, -aggio, -ura* in the case of nouns derived from verbs. Significantly, some verbs permit combination with more than one suffix: *e.g.* «'inserire' > 'inserimento' (degli handicappati)» and «'inserzione' (pubblicitaria); 'atterrare' > 'atterraggio' (di un aereo)» and «'atterramento' (di un pugile)». Other suffixes are illustrated.

The final theoretical introduction is on *Residui e prestiti*. A great deal is made of Latinisms (*cf.* Cesare Marchi, *Siamo tutti latinisti*, Milano: RCS Rizzoli, 1986), which is fair enough. Prof.ssa Ambroso discusses examples of 'parole straniere' which «... in un certo senso vengono 'italianizzate'» (p. 128). The process of Italianisation may involve ignoring the morphological marker of, for instance, the plural form in the language of origin: *e.g.* «*I moon-boot* (un tipo di stivali dopo-sci) sono molto comodi». It may well cause the arbitrary attribution of a grammatical gender, as in «la 'suspence'» and «il 'weekend'». Most significantly, a new meaning altogether may be given to the *prestito*: *e.g.* 'body', 'slip'. Lastly, in compounds, the final element may be lost: *e.g.* «'beauty' < 'beauty case' (= 'la valigetta porta cosmetici')» and «'pony' < 'pony express' (= 'il ragazzo che in motorino si sposta da un luogo all'altro della città per recapitare la corrispondenza')» (p. 129). A word of explanation is offered: «Qualche prestito entra nell'uso per colmare lacune del lessico italiano». Leaving aside «tutti i termini legati all'informatica e alla tecnologia che denotano oggetti o concetti nuovi», Prof.ssa Ambroso cites loan-words assimilated into Italian from English ('best seller'; *cf.* Ivan Klajn, *Influssi inglesi nella lingua italiana,* Firenze: Olschki, 1972, but without a word-index; also Gaetano Rando, *Dizionario degli anglicismi nell'italiano postunitario,* Firenze: Olschki, 1987), from French ('tour de force'), German ('kitsch'), Spanish ('golpe') and Russian ('glasnost'). «Piú numerose sono le parole straniere che usiamo per una sorta di pigrizia linguistica, per moda, esibizionismo o altro»: hence the use of 'freezer' for 'congelatore', 'check up' for 'controllo medico', 'check in' for 'accettazione' at the airport, 'full time' for 'a tempo pieno', 'telenovela' for 'teleromanzo' and 'frappé' for 'frullato'.

In each of the ten parts, immediately following the theoretical introductions, there are between eight to seventeen exercises of varying complexity and difficulty that constitute the bulk of *Parole: 10 percorsi nel lessico italiano – esercizi guidati*. The exercises exploit all of the linguistic points deriving from the introductory descriptions of the areas covered, which is why little space will be given here to accounting for a taxonymy of exercise types. The exercises are not interdependent and so can be used by beginners in the Italian language whilst others take for granted a more developed knowledge of the structures of the language. As an aid to comprehension of the mechanism of a particular exercise, although the instructions are consistently in Italian, it has to be said that most of the exercises are preceded by a completed example. The skills involved are mainly of recognition (perception?) rather than of actual production. The types of exercise range from gap-filling to matching, from word-transformation/shift of register to the identification of grammatical categories or gender and substitution. The exercises are varied and stimulating.

It is often said that multi-word (including phrasal) verbs are peculiar to the English language with its Anglo-Saxon roots. This is, of course, an exaggeration (*cf.* John Blackwood, *English phrasal verbs in Italian*, London: Hodder & Stoughton, 1985, now out of print). The section in *Parole* on synonymy contains, for example, an exercise on 'verbi frasali' (*e.g.* 'andare avanti/su', 'mettere sotto/su', etc.), inviting the learner to substitute phrasal verbs (given in a group at the head of the exercise) for straight infinitives.

In the section on *Collocazione*, it could be observed that underlying phonemic patterning is a strong contributory factor in 'fixing' word order: for example, Exercise 4 (p. 56) requires pairs of single words to be matched, so that among the answers we have 'testa/croce', 'sale/pepe', 'rosso/nero', 'olio/aceto' and 'acqua/sapone'. The order is 'fixed' collocationally: the reverse order is not permissible (*cf.* the English '(1) black and (2) white' and the Italian '(1) bianco e (2) nero'). On a note of levity, it would seem that the collocational order reflected in the triplet that describes the colours of the Italian flag is not solely 'fixed' by linguistic rules but also by the written form of the *Costituzione della Repubblica Italiana* (Art. 12): '(1) verde, (2) bianco e (3) rosso' (*cf.* the syntactic and phonemic patterning that 'fix' collocationally the colours of the Union Jack: '(1) red, (2) white and (3) blue')!

The typography and lay-out exemplify the excellence of Italian publishing house standards. I noticed only one *refuso* (on p. 44, Ex. 6, no. 3 'stempre' and a single quotation mark omitted before *'-accia'* on p. 93, 1.4). Although 'la suspence' (p. 129, 1.2) is found (rarely), nowadays it is rather a dubious representation of the etymological spelling with '-s-' that both Zingarelli (12th edition) and 'il Ragazzini, terza edizione, 1995' register as the sole one. Particularly helpful as an aid to reference and consultation is the indexing of every page of every section by means of having printed all ten topics or areas in a column on the right-hand side but with the specific topic that is being treated at a given point being typographically highlighted – all achieved through the use of only three colours: black, white and two shades of grey. The fact that, on the left-hand page in the margin, there is printed the name of the area under consideration, *e.g. Connotazione*, makes it impossible to forget the topic. Such typographical differentiation ensures that confusion between the various lexicological and semantic areas is avoided. These are simple but thoughtfully effective devices from the pedagogical point of view.

The book is not a course book as such nor is it a manual based on contrastive analysis with other languages. Italian is the sole language used throughout and all answers are required in Italian, usually from the options provided. The whole of *Parole* is written in «una lingua neutra, mai marcata» so that, for instance, the model presented is not suitable for Italian for Special Purposes. The text is not without touches of humour, as has been pointed out. Nor does it shun the realities of life as reflected, for example, in Exercise 3 of *Connotazione* where the learner is asked to pair words having 'una connotazione neutra o positiva' with 'una connotazione negativa': answers include 'omosessuale'/'frocio', 'meridionale'/'terrone', 'attore'/'guitto', etc. Peter Newmark has called these connotations reflecting differentiated grades of register 'stylistic scales' (*A Textbook of Translation*, Hemel Hempstead: Prentice Hall, 1988, pp. 14-15). Apart from these words, the language used contains examples of real, living Italian: Section 7, Ex. 7, no. 7 (p. 98), «Ho comprato questi accendini in spiaggia da un *ambulante*» where substitution with «vu' cumprà» is invited (from a given list of words with a negative connotation); or no. 5, «Ho dato qualche soldo a un *mendicante*» where the answer expected is «accattone». Even the twenty pages of theoretical introductions use everyday rather than arcane literary constructions: *e.g.* «Riccardo lo porta a scuola Enrico» (p. 79); «Continuamente di metafore se ne formano ...» (p. 105).

I suggest that *Parole* is a tool for learning/teaching that can be used flexibly, selectively, with a class or by the individual working alone, given that the answers to all the exercises are unequivocally provided at the end, although the editors admit that there may be other acceptable variants which can be discussed with a teacher, where there is one. In no way can *Parole* replace a structured course in Italian L2/3, etc. It is not intended by the writers to be a complete course in the language, nor do the ten 'blocks' of *esercizi guidati* represent a set order for learning purposes. The learner and teacher can use *Parole* selectively and, in this sense, it is an invaluable (re)source book. To my knowledge, *Parole* breaks new ground in its presentation of lexis of Italian as a foreign language. Its whole approach is innovatory and it represents a significant and important contribution to the learning and teaching of Italian, both for foreign and mother-tongue learners.

It may just be worth pointing out two titles of pedagogical interest on how to use the dictionary, aimed at native and foreign learners of Italian: Federico Roncoroni, *Fare italiano con il dizionario. Quaderno didattico con esercizi guidati*, Milano: Mondadori, 1987 (now out of print); and, 'in chiave contrastiva', Wanda D'Addio e Giovanna Stefancich, *Usare bene il dizionario (Collins Giunti) inglese-italiano italiano-inglese. Esercizi guidati*, Firenze: Giunti Marzocco, 1986 (see also below). As indicated at the beginning of this review article, there are many dictionary workbooks available for English L2, including at least one published in Italy: N. Aresca e B. Schmid, *Chi cerca trova. Guida all'uso del dizionario inglese*, Firenze: Sansoni, 1989.

In sum, *Parole: 10 percorsi nel lessico italiano – esercizi guidati* is to be recommended thoroughly and enthusiastically to teacher and learner alike.

By way of an addendum and expansion on the above, and staying on the theme of *Words, words, words*, students and teachers of Italian may find the following publications of interest:

1. Virginia Browne, Elena Mendes and Gabriele Natali, *More and more False Friends – Bugs and Bugbears. Dizionario di ambigue affinità e tranelli nella traduzione fra inglese e italiano con Word Games*, Bologna: Zanichelli, 1995, 432 pp., rilegato, Lit. 48.000, ISBN 88-08-09426-A: a combined edition, with the

addition of 'Word Games', of two separate titles which appeared, respectively, in 1987 and 1989.

2. Wanda D'Addio e Giovanna Stefancich (a cura di), *Usare bene il dizionario (Collins Giunti) inglese-italiano italiano-inglese. Esercizi guidati*, Firenze: Giunti Marzocco, 1986, 93 pp., brossura, Lit. 6.000: intended to be used in conjunction with C. Love, *Collins-Giunti. Dizionario Inglese-Italiano Italiano-Inglese*, London-Firenze: Collins-Giunti, 1985 (on sale in the UK as *The Collins Italian Concise Dictionary*), this Workbook is divided into two sections: 'Parte prima. Consultare il dizionario inglese-italiano e italiano-inglese' (11 sub-sections) and 'Parte seconda. Proprietà e uso di parole inglesi' (12 sub-sections).
3. Lucia Incerti Caselli (progettazione e realizzazione dell'opera), *Il Nuovo Dizionario Hazon Garzanti inglese-italiano italiano-inglese*, Milano: Garzanti, 1990 (1993 riveduto), 2,429 pp., rilegato, Lit. 108.000, ISBN 88-11-10321-9: the third edition of an old favourite whose first edition appeared in April 1961, followed by the second edition in August 1962, with many reprints.
4. Carla Marello, *Dizionari bilingui. Con schede sui dizionari italiani per francese, inglese, spagnolo, tedesco*, Bologna: Zanichelli, 1989.
5. Michael McCarthy (ed.) *et alii*, traduzione e edizione italiana a cura di Margherita Ulrych, *Cambridge Word Routes inglese-italiano. Dizionario tematico dell'inglese contemporaneo*, Cambridge: Cambridge University Press, 1995, 468 pp., ISBN (paperback) 0-521-42223-X; (hardback) 0-521-48025-6.
6. Stefania Nuccorini *et alii*, *La parola che non so. Saggio sui dizionari pedagogici*, Scandicci (FI): La Nuova Italia ('Didattica viva 216'; 'Quaderni del LEND – Lingua e Nuova Didattica'), 1993, 309 pp., brossura, Lit. 29.000, ISBN 88-221-1238-5: Two sections: 'Dizionari: contenuti, tipologia, caratteristiche' by Stefania Nuccorini (three sub-sections, treating examples from English language learner's dictionaries), and 'Dalla descrizione all'uso' (six essays dealing with, for example, 'Il dizionario nella didattica dell'italiano' by Maria Emanuela Piemontese).
7. Desmond O'Connor, *A History of Italian and English bilingual dictionaries*, Firenze: Leo Olschki, 1990, 186 pp., brossura, Lit. 49.000, ISBN 88-222-3728-5.
8. Giuseppe Ragazzini, *Il Ragazzini Terza Edizione. Dizionario inglese-italiano italiano-inglese di Giuseppe Ragazzini*, rilegato, Lit. 108.000: the third – even bigger, even better! – edition of a well-established two-way dictionary. The first edition came out in 1967, the second in 1984 – with illustrations ('Tavole a colori'), as in the present edition (1988).
9. Gaetano Rando, *Dizionario degli anglicismi nell'italiano postunitario*, Firenze: Leo Olschki, 1987, 256 pp., rilegato, Lit. 70.000, ISBN 88-222-3493-6: the compiler of this dictionary published some of his first articles on Anglicisms in Italian in the former *Association of Teachers of Italian (ATI) Journal* and in *Lingua nostra*.
10. Sebastiano Vassalli, *Il Neoitaliano. Le parole degli anni Ottanta* (scelte e raccontate da [illegible]bastiano Vassalli), Bologna: Zanichelli, 1989, rilegato, Lit. 24.000: although the original edition of this work has been rather overtaken by time, the 'versione economica' which appeared in 1991 (brossura, Lit. 12.000) has an update – 'Le parole del 1990' – *in appendice*.

Reviews

Reviews Editor
Carole Shepherd

Collins Pocket Italian Dictionary. New edition, *Glasgow, HarperCollins, 1996, £7.99, ISBN 0-00-4703995.*

The *Collins Pocket Italian Dictionary* new edition is a new addition to the Collins range and offers 40,000 references and 70,000 translations. Headwords are in red, in order to make it easier to find the required word. A clear differentiation of meanings is given such that the user may choose the most accurate translation. Extra help is given with the most frequently used words such as *cosí, molto, volere*. The book also includes the vocabulary associated with current issues: BSE, New Age, liposuction, genetic engineering. In addition there is a word game section designed to give the user practice in exploring the dictionary's contents and in retrieving information for a variety of purposes. Answers are provided at the end of the section.

As all GCSE candidates will be able to use a dictionary as from 1998, I was interested in looking at the dictionary with the young student in mind. Although Collins have chosen to call this edition a 'Pocket' dictionary, its size makes it rather cumbersome for the average jacket pocket! This minor criticism apart, I found much to recommend this edition to the examination candidates and adults whom I teach. There are clear explanations on the correct use of a dictionary and the puzzles and word game section would give students ample opportunity to practise such use. This would ensure valuable time was not lost during examinations. I found the section on words with more than one meaning and the False Friends section extremely helpful. Moreover, students are always extremely grateful for a list of cardinal and ordinal numbers and a list of common irregular verbs.

There are some very good examples and explanations of other uses of words. I looked up the word *la pasticceria* in the Italian-English section and found: *pasticce'ria* [pastitte'ria] sf *(pasticcini)* pastries pl, cakes pl; *(negozio)* cake shop; *(arte)* confectionery. Lower down the same page I found a very clear definition for *pastina* sf small pasta shapes used in soup. Looking up *caffè*, I found *caffè* sm *inv* coffee; *(locale)* café; ~ *macchiato* coffee with a dash of milk; ~ *macinato* ground coffee.

An extremely valuable addition to the Collins dictionary range, there is no doubt that the *Collins Pocket Italian Dictionary*, new edition, will appeal to many students of Italian. It would be easy for the autonomous learner of any age to make immediate use of the book. For the examination candidate the extra sections on dictionary use, irregular verbs, numbers, fractions, the time and False Friends would prove a very helpful reference. I feel Collins have included as much information as is possible in a small volume.

CAROLE SHEPHERD
St Mary's Comprehensive School
Newcastle-upon-Tyne

Ascoltami! 22 situazioni comunicative. Sabrina Maffei e Maurizio Spagnesi, *Roma, Bonacci Editore ('L'italiano per stranieri'), 1995, 92 pp., Lit. 18.000 (+2 audiocassette, Lit. 32.000 + IVA), ISBN 88-7573-305-8.*

Una delle maggiori difficoltà dell'insegnamento comunicativo di una lingua straniera è quella di sviluppare le capacità di comprendere e di dialogare dei discenti

anche nella primissima fase dell'apprendimento. Questo libro agevola il lavoro dei docenti e, grazie alle due audiocassette, consente il consolidamento delle situazioni e strutture comunicative attraverso il lavoro individuale nel laboratorio linguistico.

Il volume è organizzato per unità didattiche tematiche di 4 pagine (per un totale di 22 diverse situazioni comunicative, da 'Alla stazione', a 'Invitare amici', 'Dal parrucchiere', 'In giro per la città', ecc.), di difficoltà progressiva, ma con la medesima struttura. La situazione viene introdotta da illustrazioni delle parole chiave che consentono di capire l'argomento. Si passa poi al primo ascolto del dialogo che nel nastro è riprodotto rispecchiando la situazione reale (velocità, pause, intonazione, rumori, ecc.), mentre in un successivo ascolto, il dialogo viene riproposto con delle pause piú lunghe, che consentono e un eventuale ricupero di ciò che non si è capito e una possibile ripetizione delle strutture comunicative. Attraverso un breve esercizio a risposta vero/falso viene verificata la comprensione. A questo punto il dialogo può essere analizzato con la lettura della trascrizione (anche in questo caso c'è la possibilità di un approccio attivo perché si richiede di riempire degli spazi) e i medesimi meccanismi comunicativi propri di ogni differente situazione vengono riproposti ancora una volta, in un testo – sempre in forma dialogica – da ricostruire.

Vengono poi introdotte nuove parole, sempre associate ad immagini e sempre nella stessa sfera comunicativa, che si richiede di utilizzare nel creare con un compagno un nuovo dialogo. Una serie di conversazioni 'guidate' (anche queste di difficoltà progressiva), di role play, e di ulteriori ascolti di breve battute concludono l'unità.

La chiarezza dei testi dei dialoghi, la vericità delle situazioni presentate, la varietà degli esercizi, la possibilità di analisi dei meccanismi comunicativi ma anche delle strutture grammaticali, la ripetizione in forme diverse delle strutture comunicative, e la possibilità di lavoro individuale, sono solo alcuni dei pregi di questo piccolo quanto utilissimo testo.

Il volume può essere utilizzato sia quale supporto a corsi a struttura non comunicativa, sia quale libro di testo (manuale) per i corsi orali dei primi livelli. Ottimo anche per quei corsi di italiano per chi conosca già un po' la lingua, ma necessiti prima di andare in Italia di esercizi comunicativi.

ALESSANDRA BERTINI MALGARINI
Universities of Strathclyde and Glasgow

Italian Business Cassette Pack. *Berlitz, 1996, £10.95, ISBN 2-8315-5157-9.*

The *Italian Business Cassette Pack* is a new addition to the Berlitz range and was produced to assist people who do business with Italy. The 75-minute cassette contains 16 dialogues which include 152 key expressions for a wide range of business situations: Introducing yourself; Fixing appointments; Making and taking calls; Socialising; Handling business presentations; Managing meetings, giving opinions; Negotiating; Managing projects; and Evaluating performance. Within the pack there is a helpful audio-acript, which includes a transcript of all the recorded phrases and dialogues.

Also in the pack is the *Berlitz Italian Business Phrase Book*, which is available separately at a charge of £4.95 *(ISBN 2-8315-5161-7)*. This little book contains over 1,400 essential business phrases and an English-Italian dictionary containing over 2,500 business terms. The quick reference system is colour-coded to facilitate access to the various sections: purple for 'Making contact'; orange for 'Communication skills'; green for 'Company departments'; yellow for 'Industries and Professions'; black for the English-Italian dictionary; and blue for the Italian-English dictionary.

The *Italian Business Cassette Pack* is clearly a very handy reference for anyone going on a business trip to Italy, entertaining an Italian visitor, or corresponding by telephone, fax or letter with an Italian-speaking business partner. The autonomous learner is able to select those sections of the phrase book or cassette which are most appropriate. There is a Contents page at the beginning of the

phrase book to help the user find the required phrases. For instance, practical guidelines for telephoning are provided in the section 'Making contact'. This section is further divided into: 'Business communication', 'Arranging appointments', 'Travelling around', and 'Introductions'. All nouns are given with the appropriate definite article and the gender is given where *l'* is used. Helpful advice is given where necessary, for instance on the use of the article with *Signore*.

The *Italian Business Cassette Pack* is an invaluable resource for the autonomous learner and the business man/woman who wishes to commit to memory some important phrases. I feel it could also be used, however, by a skilful teacher during a course for adult students who have some dealings with their Italian counterparts. Obviously, in this case it could be used in conjunction with other language-teaching material.

The main value of this small pack lies in the wide range of business terms and terminology it encompasses. As not all dictionaries include such terminology, the *Italian Business Cassette Pack* will, I am sure, prove extremely helpful.

CAROLE SHEPHERD
St Mary's Comprehensive School
Newcastle-upon-Tyne

Journal of Modern Italian Studies (JMIS). Vol. 1, no. 1, Fall 1995, *London/New York, Routledge, ISSN 1354-571X.*

Fa sempre piacere annunciare la nascita di una nuova rivista di studi italiani, evento che evidenzia vivacità e fecondità dei nostri studi e un sempre piú vasto pubblico di interessati e specialisti del settore. Il *JMIS* si propone, come scrivono nella presentazione i due curatori della rivista – J. A. Davis e D. I. Kertzer, – di pubblicare ricerche nuove e originali sull'Italia moderna e contemporanea. L'approccio, come si evince chiaramente dai contributi di questo primo numero, è quello comparativo e multidisciplinare con articoli di storia, politica, economia, cultura, antropologia, e sociologia. La parte centrale della rivista ('Perspectives and debates') verrà dedicata, indicano i curatori, alle ricerche interdisciplinari e 'will, in particular, provide space for critical thinking about current developments in different branches and offer opportunities to engage in sustained interdisciplinary debate'.

Proprio per non perdere questa prospettiva e non disperdersi, il *JMIS* non intende entrare in campi già ampiamente coperti da altre riviste, quali quelli degli studi di letteratura o di storia dell'arte, e pone come limite cronologico l'inizio del XVIII secolo. Ampio spazio è infine riservato alle recensioni critiche dei piú recenti studi su argomenti affini a quelli che si propone di discutere la rivista. Un sommario, in italiano, degli articoli pubblicati chiude il volume.

Questo il contenuto del no. 1 del *JMIS*: R. Romanelli, 'Urban patricians and "bourgeois" society: a study of wealthy élites in Florence, 1862-1904', pp. 3-21; J. Blatt, 'The battle of Turin, 1933-1936: Carlo Rosselli, Giustizia e Libertà, OVRA and the origins of Mussolini's anti-Semitic campaign', pp. 22-57; D. Moss, 'Patronage revisited: the dynamics of information and reputation', pp. 58-93; H. Stuart Hughes, 'Doing Italian history: pleasure and politics', pp. 94-100; P. Bondanella, 'Recent work on Italian cinema', pp. 101-123; e D. Sassoon, 'Tangentopoli or the democratization of corruption: considerations on the end of Italy's First Republic', pp. 124-143.

Sono previsti numeri monografici su argomenti di grande attualità: la crisi della Prima Repubblica; la famiglia nella società italiana; la questione meridionale oggi; e il marxismo in Italia dopo la caduta.

ALESSANDRA BERTINI MALGARINI
Universities of Strathclyde and Glasgow

Voices Off. Texts, Contexts and Readers. Edited by M. Styles, E. Bearne and V. Watson, *London/New York, Cassell, 1996, ISBN 0-304-33579-7 (paperback).*

Il presente volume chiude la trilogia degli studi dedicati all'insegnamento della letteratura ai ragazzi (*After Alice* e *The Prose and the Passion*). Gli autori dei contributi, tutti esperti delle metodologie dell'insegnamento linguistico e letterario nei piú giovani, offrono utili suggerimenti e valide strategie anche per i docenti di lingua straniera nelle scuole inferiori.

ALESSANDRA BERTINI MALGARINI
Universities of Strathclyde and Glasgow

Italian journalism – A critical anthology. Robert Lumley, *Manchester University Press, 1996, £14.99, ISBN 0-7190-3889-8 (paperback).*

Italian journalism is a critical anthology of extracts from Italian newspapers and was produced as an introduction to the Italian press. The materials in the book are designed to help the reader identify, describe and analyse a range of texts. Cartoons are included as well as in-depth reports, crime stories and coverage of major political events from the death of Stalin to the scandals which brought down the First Republic. Each extract is printed in Italian with notes, glosses and a critical introduction in English.

The collection is unique in that it provides an informative guide to the Italian press and a wide range of authentic materials for closer study. It also gives the reader a supe[illegible]troduction to Italian culture and aims to appeal to the reader's sense of curiosity and desire to explore contemporary realities.

The Introduction is divided into two sections: 'The Italian newspaper' and 'Choice of texts'. The first section gives an overview of the Italian press and any similarities or differences with respect to the British press. Readers are reminded that: 'No equivalent of *The Sun* exists in Italy. Equally no daily sporting press, like the *Corriere dello Sport*, is found in Britain or the United States.'

The second section introduces the texts themselves, useful not only for students of Italian language, but also for those studying, or engaged in, journalism. This section is divided into three parts: 'Journalism and journalists' (including the *grandi firme*), 'Genres' (further divided into *cronaca nera, inchiesta* and *vignette*), and 'News events' (the death of Stalin in 1953, the Piazza Fontana bombing of 1969, and the Mario Chiesa scandal of 1992).

At the end of each part there are questions in English which are designed to stimulate analysis and further investigation. Given the current language trends to have questions in Italian from National Curriculum standard and beyond, it is a pity that the author did not choose to devise at least some questions in Italian, particularly since the media is a topic often set by A-Level Examination Boards. This small criticism notwithstanding, there is no doubt that the book would be a very valuable addition to an Italian teacher's bookshelf.

Italian journalism is an extremely useful book for teachers, lecturers and for teacher-trainers. It is also extremely interesting for those Italian speakers who are keen to follow a career in journalism. Its uniqueness lies in the author's obvious enthusiasm for his task and the way in which he has painstakingly gathered a varied collection of texts, which could then be used by the teacher for further discussion in class.

CAROLE SHEPHERD
St Mary's Comprehensive School
Newcastle-upon-Tyne

Italian Homework Activities. Remo Nannetti, *ALL/Mary Glasgow Publications, 1996.*

Italian Homework Activities is part of a series of time-saving resource packs designed by ALL to assist busy classroom teachers. The pack provides attractively presented differentiated photocopiable work-cards for Key Stage 3, which may be freely copied for classroom use in the purchasing institution.

The activity cards cover a variety of levels of attainment and a wide range of themes. They are intended to provide varied activities and puzzles for homework, but could, of course, also be used in class. The rubrics are almost exclusively in the target language and use simple and familiar expressions to provide maximum support for pupils. A list of these instructions is given in Italian and English at the beginning of the pack. This can be copied and given to pupils. Each final activity is open-ended so that pupils can complete the task at their own level. Where necessary, examples are given in Italian to give further guidance to the pupils.

The activity cards are grouped in topics contained in Areas of Experience A, B and C, and include the following:

A. Numbers; Dates; the Clock; Colours; Clothes; School; Home Life; Health; Food and Drink;
B. Self, Family and Friends; Free Time; Special Occasions; Arranging a meeting or activity;
C. Europe; Directions; Transport; Shopping; Weather.

A final section provides activities to practise dictionary work and specific grammar points, which in Italian include the present, the perfect and the comparative. Answers are in the back to facilitate marking or to allow for self-checking.

Each card includes space for name, class, date, and time taken to complete the exercise. Recording progress and assessing pupil's homework is thus facilitated.

There is no doubt that teachers of Italian will find *Italian Homework Activities* a valuable addition to their resource bank and that Italian students of all ages will enjoy working with the lively and varied material.

CAROLE SHEPHERD
St Mary's Comprehensive School
Newcastle-upon-Tyne

Study Italian on the BA in Modern Languages

- **Italian as a main language, both *ab initio* and post A-level, with one or two of the following languages: French, German, Spanish and Russian**
- **Flexibility and choice in a modular framework**
- **Computer-Assisted Language Learning**
- **Teaching English as a Foreign Language**
- **Area studies**
- **Languages for Business**
- **Linguistics**

For further information about Italian, please contact Marina Orsini-Jones, School of International Studies and Law, Coventry University, Priory Street, Coventry CV1 5FB. Telephone 01203 838237/838176. Fax 01203 838679.

Higher Education for all

COVENTRY

ALL Italian Essay Competition 1996

Giovanna Muszynska London

There were eighty entrants in the ALL Italian Essay Competition 1996, and the winners were as follows:

Category 1:
- Sarah Jerejian (Middlesex), 1st Prize, £50;
- Rebecca Saponaro (Kent), 2nd Prize, Books;
- Jessica Wardle (Somerset), 3rd Prize, £10.

Category 2:
- Eva L. Pyrah Barragán (Essex), 1st Prize, £50;
- Rowina Lewis (Somerset), 1st Prize, *Borsa di studio* and £60;
- Caroline Lenonian (London), 1st Prize, *Borsa di studio* and £60;
- Jessica Carroll (Essex), Runner-up, 50% tuition fee bursary and £60;
- Orla McEvoy (Newry, Northern Ireland), 2nd Prize, Books;
- Isabelle McNeil (Somerset), 3rd Prize, £20.

Category 3:
- Peter Batchen (Dorset), 1st Prize, £50;
- Ann J. Tollett (West Midlands), 1st Prize, *Borsa di studio* and £60;
- Deirdre Redfern (Middlesex), Runner-up, 50% tuition fee bursary and £60;
- Sarah Willatts (Leicester), 2nd Prize, Books.

Category 4:
- Francesca Miotto (Oxford), 1st Prize, £50;
- Elisabetta Viligiardi (Plymouth), 1st Prize, *Borsa di studio* and £60;
- Melissa Udukawa (Essex), 2nd Prize, Books.

The judges were most impressed by the general standard of the entries, and warm congratulations go to the winners as well our thanks to all participants for their excellent contributions.

The prizes were generously donated by the following organisations:
- Istituto Italiano di Cultura: £200 *and* book prizes;
- British-Italian Society: £200;
- Thomas Nelson (Publishers) Ltd: £200;
- The British Institute of Florence: *borsa di studio;*
- Università Italiana per Stranieri di Perugia: *borsa di studio;*
- The Language Center (Todi): *borsa di studio;*
- Accademia Lingua Italiana (Assisi): *borsa di studio;*
- Istituto Europeo (Firenze): *borsa di studio.*

As is our practice each year, we are publishing (completely unretouched) the texts of a small sample of the winning entries in order to give readers of *Tuttitalia* some idea of the standards which are being attained.

Category 2:

Un'esperienza che ha cambiato
la mia vita di studentessa
by
Eva L. Pyrah Barragán (17 anni)

È difficile pensare ad un qualcosa di specifico che abbia completamente cambiato la mia vita di studentessa, ma suppongo che tutti gli scambi culturali che io ho fatto con l'Italia durante gli ultimi tre anni abbiano cambiato il mio modo di vedere l'Italia, gli Italiani e i miei studi dell'italiano.

Studio l'italiano da sette anni ormai, e dunque mi interesso molto di tutto ciò che riguarda il paese. Quando mi si è presentata l'opportunità di andare a Siena a fare uno scambio ero molto emozionata, perché sarebbe stata la prima volta che io sarei andata in vacanza senza i miei genitori. Ma questa non era infatti da considerarsi una vacanza con le mie amiche, in realtà abbiamo dovuto frequentare una scuola italiana e questa è la cosa che mi ha colpito di piú perché le differenze tra la scuola inglese e la scuola italiana sono davvero sorprendenti.

Le differenze piú evidenti sono il fatto che non si porti l'uniforme e che le lezioni comincino alle otto e finiscono all'ora di pranzo in modo che si possa mangiare in casa con tutta la famiglia verso le due. Gli studenti italiani hanno un sacco di materie da studiare a paragone dei loro coetanei inglesi che fanno due o tre materie solamente. In Italia teoricamente non era permesso fumare nell'edificio scolastico ma in pratica questa norma era ignorata da tutti i professori ed alunni che fumavano come ciminiere. Era impossibile andare nei gabinetti perché il fumo mi bruciava gli occhi e mi dava fastidio!

Comunque, mi è piaciuto molto il sistema scolastico italiano perché nonostante ci siano piú materie e si debba studiare di piú, gli studenti italiani hanno in questo modo una cultura generale piú vasta rispetto a noi, e imparano un po' di tutto.

Gli scambi culturali a Roma, Siena e Napoli non mi sono serviti solamente per conoscere come funziona la scuola italiana, ma anche sotto il profilo culturale e per visitare il paese e i suoi monumenti.

Vedere Roma è stata per me un'esperienza indimenticabile; sono rimasta folgorata dalla sua bellezza, dai tanti stili architettonici che erano da togliere il respiro, per esempio Piazza San Pietro, il Vaticano, il Colosseo e i Fori Romani.

Questi scambi culturali sono stati interessantissimi perché participando ho visto com'è la vita veramente in diverse parti dell'Italia – la Toscana, la Campania e il Lazio – ed inoltre ho fatto molte nuove amicizie che certamente hanno cambiato la mia vita di studentessa tanto che ho deciso di studiare l'italiano all'università per approfondire la mia conoscenza della lingua, e della cultura e non vedo l'ora di poter ritornare in Italia per un anno al mio terzo anno di Università.

Category 3:

I giovani di una volta e i giovani di oggi

by

Sarah Willatts

«I giovani»: espressione moderna. Infatti, i giovani come gruppo sociale non esistono da molto tempo. Viene considerato che la cultura giovanile sia emersa nella seconda parte del ventesimo secolo. Si dice anche che «il Sessantotto» simboleggia l'emergenza di questa cultura. Per questo, vorrei paragonare i giovani degli anni Sessanta con quelli di oggi, usando due criteri, la famiglia e il tempo libero, a cui ne aggiungerei un terzo, forse piú importante e piú interessante, gli ideali.

In primo luogo, vediamo come siano cambiati i rapporti fra genitori e figli. Sembra che certe cose non siano cambiate: il conflitto fra genitori e figli esisteva negli anni Sessanta ed esiste sempre, anche se è meno intenso oggi. Ma direi che la situazione adesso è diversa; anzi non si parla piú tanto di conflitto, ma piuttosto dell'isolamento dei giovani. Si può sostenere che la creazione di una cultura giovanile, da un lato abbia liberato i giovani, e dall'altro li abbia isolati.

Per quanto riguarda il tempo libero, mi pare che la situazione non sia cambiata tantissimo. Si va sempre a ballare, si va sempre ai concerti, si va sempre al cinema. Quindi i luoghi sono cambiati, la musica è cambiata, ma nel complesso, i giovani di oggi si divertono in maniera simile ai giovani degli anni Sessanta.

Dal punto di vista ideologico, queste due generazioni sono diverse. Gli anni Sessanta furono anni di lotta per l'emancipazione femminile e sessuale. Furono anni di rivoluzione politico-sociale con un coinvolgimento studentesco importante. Oggigiorno, invece, ai giovani e agli studenti non sembra interessare la politica: si parla di una gioventú apatica e senza grandi ideali. Secondo me è vero che i giovani di oggi non hanno piú ideali per cui impegnarsi, e per questo sono disillusi nei confronti della politica, e forse con la vita in generale.

Infine, bisogna dire che la società abbia subito un'evoluzione importante durante questi trent'anni. Negli anni Sessanta i giovani cambiavano la società; oggi, invece, sembra che i giovani siano cambiati dalla società attraverso la televisione ... Sarebbero capaci i giovani di oggi di fare una rivoluzione?

Category 4:

Un oggetto che mi è caro

by

Francesca Miotto (17 anni)

Non piú di un centinaio di pagine, la copertina sbiadita e sciupata dal tempo e dagli spostamenti in valigia: depositario di pensieri, confidenze, scoperte; custode d'esperienze, sconfitte e vittorie, compagno di vita.

Può forse un semplice diario racchiudere tutto ciò?

Spinta, bambina, dal desiderio di emulare prima Judy di «Papà Gambalunga» e poi Anna Frank, ho cercato di tenere un diario dove annotare le mie piccole avventure quotidiane e al quale confidare i miei segreti infantili. L'impresa tuttavia non si preannunciava facile: un diario richiedeva costanza e ogni buon proposito spesso cedeva all'allettamento di attività piú amene e meno impegnative. Mi accorgo ora invece che, imponendomi regole rigide di forma e contenuto e sforzandomi di romanzare la quotidianità, non facevo che inibire quel processo altamente intimo e spontaneo che è lo scrivere di sé.

Verso l'età di dodici anni però un'esperienza tragica risvegliò quel desiderio sopito di esprimermi, divenendo bisogno irrompente di dar sfogo alle mie emozioni e di riordinare i miei pensieri in tumulto. Tutte le mie sicurezze erano improvvisamente crollate. Il diario acquisí allora per me il valore di tramite espressivo, di punto di riferimento per orientarmi nella confusione delle mie emozioni, di mezzo per fronteggiare i miei problemi e risolvere incomprensioni e conflitti interiori. Nella confusione alienante e nella scoperta della solitudine dell'adolescenza dopo la morte repentina di mio fratello, l'esercizio quotidiano del diario fu per me terapeutico e divenne parte integrante della mia vita, indispensabile per mettermi in contatto con il mio intimo e per stabilire un dialogo con me stessa in una ricerca della mia identità.

Col tempo ho evoluto un mio linguaggio fatto di termini che scaturiscono da un'interpretazione emotiva delle parole, di ricordi e di associazioni, che utilizza indiscriminatamente parole italiane e inglesi. Nel mio diario inoltre raccolgo frammenti sparsi di vita che per me hanno assunto il significato quasi di reliquie di incontri passati, di gioie e di esperienze vissute.

In un mondo dove la vita viene spesso filtrata attraverso gli altri e vissuta in funzione degli altri, diamo spazio al silenzio, alla voce dell'io troppo spesso sommessa dai rumori del quotidiano: individuando i nostri confini sapremo tracciare anche i nostri traguardi.

Want to practise your foreign languages?

If so, why don't you join our lively conversation meetings on various topics, on Saturdays from 1000am to 1300pm. Cost - £30, which includes a home-cooked lunch.

For details contact R Timarco, GTCE,
52 Loampit Hill, Lewisham, SW13 7SW
Tel 0181 659 1980 Fax 0181 402 6368

News and views

Accommodation in Italy: a consumer's report

Students and teachers, as individuals, families, or in groups, travelling in Italy may be interested in the following publication: *Itinerantibus Italia,* by Don Giovanni Munari, 208 pp., brossura, Lit. 20.000 (+ Lit. 10.000 spese postali). Recapito: Don Giovanni Munari, *Itinerantibus* di Don Giovanni Munari, 36070 Fongara (VI). Tel/Fax: 00-39-445-77001.

This guide covers the whole of Italy from North to South as well as San Marino, Città del Vaticano and Malta, giving as full a picture as possible of accommodation offered in convents, monasteries and religious houses in general. Every entry is accompanied by explanatory notes indicating, for example, where accommodation is possible for groups, men or women only, times of the year open to visitors and so on. No indication of cost is given (but see the listing below for an idea on this) although *solo pernottamento* – that is, no meals provided – is included as one of the *sigle utilizzate.*

Using the information given, I tried to telephone several addresses under the entry for Perugia, but was informed by the telephone operator that the numbers were either *inesistenti* or, upon ringing telephone enquiries, that the number had changed.

Don Munari particularly requests details that will help to update the guide and *Errata corrige – correzioni ed aggiornamenti* are a feature, printed in a separate 16-page booklet to update the 7th (1995) edition.

On the positive side, I stayed in four religious houses for periods varying from two (separate) months to 15 days, to 2 or 3 days, in the period from September 1995 to September 1996, and can thoroughly recommend all of the following *Case* which are listed in Don Giovanni Munari's *Itinerantibus Italia.*

Firenze: Casa *Regina del Santo Rosario,* Via G. Giusti 35, 50121 Firenze. Tel: 055-24.77.636. Contact: La Madre Suor Clementina, Suore Filippine, di San Filippo Neri. Families: yes. Period: VII-IX. Camera + Bagno: Lit. 30.000. Colazione: compresa. Cena: Lit. 10.000.

Firenze: I Padri di San Filippo Neri, Via dell'Anguillara 25, 50122 Firenze. Tel: 055-21.13.31. Contact: Padri Rosario/Carmelo. For men; also for groups. Period: Tutto l'anno. Camera + bagno: Lit. 30.000.

Perugia: I Padri di San Filippo Neri, Pensionato Studenti, Via della Stella 20, 06123 Perugia. Tel: 075-57.25.472/57.25.919. Contact: Padre Franco – Tel: 0336-63.35.91. For men. Camera + bagno: Lit. 23.000 (estate), Lit. 30.000 (inverno). Kitchen available for use.

Milano: Casa del Clero *San Gregorio,* Via Ludovico Settala 25, 20124 Milano. Tel: 02-29.40.86.79. Contact: Fratel Giorgio. For men. Period: Tutto l'anno. Camera + bagno: Lit. 45.000 (Lit. 400.000 al mese). Colazione: Lit. 3.000. Cena: Lit. 10.000.

TOM BALDWIN
Milano

Numbers

As a supplement to its issue of 16 January 1997, *Panorama* (in collaboration with *The Economist*) published a booklet entitled *Tutti i numeri per capire il mondo.* This 82-page booklet provides all sorts of demographic, geographical, commercial and financial statistics relating to 170 different countries of the world. It is presented entirely in Italian, and would be well worth seeking out as a resource for teachers of Italian.

News from SALT

The Scottish Association for Language Teaching (SALT) *Newsletter* of May 1996 featured a couple of items of interest to Italianists generally:

(1) The last year of Grampian Regional Council saw a large amount of ML resource materials produced by PTs (Principal Teachers) on short part-time secondments and coordinated by the then Adviser for Modern Languages, Rosalind Cantley. These materials should be available from the relevant new unitary authority, or by contacting the authors. Of particular interest to readers of *Tuttitalia* will be:

Post-16 Italian (Modules 1 and 2): Instruments of Assessment and Modular Documentation, by Claire Bleasdale, PT Modern Languages, Kemnay Academy, Aberdeenshire AB51 5FW. A number of module 'packs' have been produced which provide learning and teaching materials as well as assessments. This pack is more focused in approach and provides instead a model for assessment and for SCOTVEC verification. Specimens of all documents required by SCOTVEC are present:

- proof of internal standardisation (statement and forms to fill in);
- instruments of assessment to cover all Outcomes (with essential vocabulary help);
- records of achievement (model and blank);
- information about activities, assessment, remediation and resources (Module Summary).

The only additional paperwork required is the teacher's own course overview and the written responses of the students to the assessment activities. Each modular requirement is covered by at least two instruments of assessment, ensuring choice and remediation. All materials are clearly labelled to ensure accurate and easy record-keeping. This is a resource which could well make SCOTVEC verification a less daunting process for teachers of Italian, and, as a model, for teachers of other languages.

(2) Maria Rita Turturici, SOCRATES Italian Assistant, on her first impressions of Scotland:

When I was told I was to go to the north-east of Scotland, I thought: 'I'm going to freeze there!'. This was also the only thing people said to me after the words 'Bella la Scozia'. So I filled my suitcase with scarves, gloves and woolly jumpers and here I am, very far from Sicily, and just as cold as I thought I'd be!

After my first day in a Scottish school, I realised that the education system here is very different from education in Italy. The first thing that struck me when I entered the school was the noise and movement between classes. Here the pupils go from one room to another while in Italy, as a pupil, you stay in your classroom and the teachers come to you for the lesson.

As I have seen in Kemnay Academy, the way of teaching and the teaching materials get pupils more involved with the lessons than in Italy. Eveything in Italian schools is more formal, and the teaching is based on a series of oral tests which frighten the pupils.

So which system is better? Although it is too early to make judgments yet, in my opinion a combination of the two approaches would be the best!

Did you see ...?

... the article by Tom Baldwin about what teaching English in an Italian University can really be like. It is called *The Italy Job: Teaching English in an Italian University* and was published in the *Bulletin of the Society for Italian Studies*, number 29, 1996, pp. 4-11.

A message from Nancy

It was heartening to receive, at the beginning of the ALL Italian/Spanish/Portuguese Weekend, held at St Anne's College, Oxford, 4-6 October 1996, a written message from Nancy Scott, a stalwart member of the former Association of Teachers of Italian (ATI):

Dear Andrew and other friends of ATI:

I just wanted to say how very sad I am that I shall be missing the weekend with you all in Oxford. Not only because I value very much my annual 'fix' of ongoing Italian teaching, but also because St Anne's was my college and it would have been fun to revisit it in residence. I do hope that you have a brilliant weekend and I shall look forward to any spin-offs which may appear in *Tuttitalia*.

The reason I can't make it is that we are actually off to Italy for a fortnight, so I hope that I shall be getting some hands-on Italian which will stand me in good stead as I bumble on with my freelance efforts!

With very best wishes to you all,
Nancy Scott.

Inspiration for winning music

Olivia Bonner, an 18-year-old A-Level student of Italian at Sherborne School for Girls, Dorset, won the 1996 Dorset Young Composer of the Year award with her madrigal setting of the prefatory poem to Primo Levi's novel *Se questo è un uomo*. Olivia is of Jewish origin and several members of her family were lost in the Holocaust. She was so moved by Levi's book that she decided to use it as the inspiration for her A-Level music composition. The prefatory poem has been set to music in four parts for female voices and is sung unaccompanied. It captures much of the haunting mood typical of Jewish lamentations. Olivia explained: 'The music is a reflection of my feelings. All I want from it is that it makes people think what happened.' A full account of Olivia's musical success can be found in the *Bournemouth Evening Echo* of 14 May 1996.

Journals and pamphlets received

The Editor gratefully acknowledges receipt of desk copies of the following journals and pamphlets:

1. *Information World Review*, 115, June 1996, ISSN 0950-9879, 32 pp. – a review of IT, Internet and other related developments [Learned Information Europe Ltd, Woodside, Hinksey Hill, Oxford OX1 5BE;
Tel: 01865-730275; Fax: 01865-736354; e-mail: iwr@learned.co.uk; Internet: http://www.learned.co.uk/li].
2. *New and Forthcoming Books: Italian*, Spring 1996, List no. 777, 20 pp. – a listing of new and forthcoming Italian books, and books on Italian matters, available in the UK [Grant & Cutler Ltd, Foreign Language Booksellers, 55-57 Great Marlborough Street, London W1V 2AY; Tel: 0171-734-2012/8766; Fax: 0171-734-9272; e-mail: martin@grant-c.demon.co.uk].
3. *Lettera dall'Italia*, anno X, numero 39, luglio-settembre 1995, 82 pp., ISSN 0393-6457 – periodico trimestrale che intende offrire [...] un quadro complessivo dell'attuale realtà italiana nei suoi aspetti piú rilevanti [Istituto della Enciclopedia Italiana, Piazza della Enciclopedia Italiana 4, 00186 Roma; Tel: 00-39-6-68.98.25.30/68.98.25.39/68.98.25.73; Fax: 00-39-6-68.98.35.60].
4. *Cassell Education 1996*, 34 pp. – new titles for spring/summer 1996 and complete backlist [Cassell plc, Wellington House, Strand, London WC2R 0BB; Tel: 0171-420-5555; Fax: 0171-240-8531].
5. *Notiziario/Newsletter*, 2, December 1995, 22 pp., and 1, May 1996, 26 pp. – news, workers' health, emigration and immigration, and other INCA initiatives [INCA/CGIL, Via G. Paisiello 43, Roma; Tel: 00-39-6-85.56.31].
6. *Journal of Modern Italian Studies*, volume 1, number 1, Fall 1995, 196 pp., ISSN 1354-571X – a new journal devoted to the study of modern Italian history, society, politics and culture [Routledge Journals, 11 New Fetter Lane, London EC4P 4EE; Tel: 0171-583-9855; Fax: 0171-842-2298].
7. *Civiltà Italiana*, anno XIX, n. 1, 1995, 395 pp. – atti dell'XI Congresso AIPI, Perugia, 25-27 agosto 1994 [Associazione Internazionale Professori d'Italiano, Place Anneessens 11, 1000 Brussels, Belgium].
8. *Accademie e Biblioteche d'Italia*, anno LXIII, 46° Nuova Serie, n. 3, luglio-settembre 1995, 90 pp., anno LXIII, 46° Nuova Serie, n. 4, ottobre-dicembre 1995, 103 pp., anno LXIV, 47° Nuova Serie, n. 1, gennaio-marzo 1996, 94 pp., and anno LXIV, 47° Nuova Serie, n. 2,

aprile-giugno 1996, 111 pp., ISSN 0395-4451 – rivista trimestrale a cura del Ministero per i Beni Culturali e Ambientali [Direzione e Redazione, Via Michele Mercati 4, 00197 Roma; Tel: 00-39-6-32.15.636; Fax: 00-39-6-32.21.246].

9. *Italia Contemporanea*, 203, giugno 1996, pp 213-412, and 204, settembre 1996, pp 419-619 [Istituto nazionale per la storia del movimento di liberazione in Italia, Piazza Duomo 14, 20122 Milano].
10. *Modern Italy*, vol. 1, number 1, Autumn 1995, 144 pp., and vol. 1, number 2, Autumn 1996, 141 pp., ISSN 1353-2944 [Journal of the Association for the Study of Modern Italy; General Editor, Professor John Pollard, Anglia Polytechnic University, Cambridge CB1 1PT].
11. *Studi d'Italianistica nell'Africa Australe/Italian Studies in Southern Africa*, vol. 9, no. 1, 1996, vi + 109 pp., ISSN 1012-2338 [Associazione Professori d'Italiano/Association of Professional Italianists, University of the Witwatersrand, Johannesburg 2050, RSA].
12. *Il Messaggero Italiano*, anno III, n. 22, sett./ott. 1996, 12 pp., anno III, n. 23, nov. 1996, 12 pp., and anno III, n. 24, dic. 1996, 12 pp. – periodico d'informazione indipendente [Il Messaggero Italiano, 111 Piccadilly, Manchester M1 2HY; tel. and fax: 0161-236-1985].
13. *SALT Newsletter*, issues of January 1996, May 1996, September 1996, and January 1997 [Scottish Association for Language Teaching; contributions to Clare Forteath, Lesmahagow High School, Old School Road, Lesmahagow ML11 0DL].
14. *Lineaerre*, anno 2, n. 6, novembre-dicembre 1996, 12 pp., bimestrale dell'Università per Stranieri 'Dante Alighieri' di Reggio Calabria [Direzione, Redazione, Amministrazione, Via Mortara 41, 89066 Pellaro di Reggio Calabria; Tel: 00-39-965-67.54.19; Fax: 00-39-965-67.54.91; web page: http://www.calnet.it/ricerca/unisdarc; e-mail: unistrda@calnet.it].
15. *BBC Education: Language Learning 1996/7* – complete catalogue of TV, radio, print, audio, video and CD-ROM materials for language learning – 28 pp. [BBC Education Information, Room G420, BBC White City, 201 Wood Lane, London W12 7TS; tel: 0181-746-1111; fax: 0181-752-4398; e-mail: education_information@bbc.co.uk].
16. *Inventario*, luglio-dicembre, 1996, n. 2, 20 pp., novità librarie dall'Italia [Libreria Leggere per, Via degli Alfani 16/r, 50121 Firenze; tel/fax: 00-39-55-24.18.07].
17. *Modern Foreign Language Teaching*, 8 pp., materials, advice, seminars [Kite Educational Publishers Ltd, Craven Court, Glebeland Road, Camberley, Surrey GU15 3BU; tel: 01276-62221; fax: 01276-63396; e-mail: kitepubl.demon.co.uk].
18. *Language and Linguistics: 1996-97 New Books*, 26 pp., catalogue [Routledge, 11 New Fetter Lane, London EC4P 4EE; tel: 0171-583-9855; fax: 0171-842-2306; or Molly Hope on e-mail: info.linguistics@routledge.com].

Preparing materials for publication in *Tuttitalia*

Intending contributors will find a set of Notes for Contributors on page 64 of each issue of this journal.

Members of the Editorial Board – and especially your Editor – encourage contributors to read these Notes attentively and to submit materials as closely as they possibly can in conformity with the recommended format.

The key presentation features sought are:

- set your processor or typewriter to a line length of 44 characters;
- double-space your text;
- submit two copies of your text, one of which should be 'clean', together with (if at all possible) a disc copy;
- if possible, use justified margins, both left and right;
- the preferred processing language is Word for Windows, version 3.0 or later;

- if you can present your contribution on disc as well as in duplicate 'hard copy', *please do so*. On-screen editing and formatting is many times faster than keying-in submitted text, and helps to avoid potential publication delays. Discs may be either 3.5" or 5.25" size.

Readers of this delayed issue of *Tuttitalia* may wish to know that once again every word of the journal (some 256 pages of processed text in total! – about the size of an average PhD thesis) has been keyed in by the undersigned.

ANDREW WILKIN
University of Strathclyde

ASSOCIATION for LANGUAGE LEARNING

1997 Inservice courses for Teachers and lecturers of Italian

Language World Conference
11-13 April 1997
University of Keele, Staffs

Italian Day
21 June 1997
London

Italian Weekend
October
Midlands

For programme and booking form, please contact:
Association for Language Learning, 150 Railway Terrrace, Rugby, CV21 3HN Tel: 01788 546443 Fax: 01788 544149

Notes for contributors

Contributions The Editorial Board welcomes previously unpublished articles which will further the cause of the learning and teaching of Italian.

Contributions are expected to fall into one of these categories:

a) Articles of about 3000 words.

b) Brief (up to 1000 words) items of information, notes on innovative practice, discussion points (including those arising from previous articles).

c) Reviews usually of about 300 to 400 words (longer reviews or articles may be accepted).

The guidelines below are intended to help contributors:

Presentation

Articles should be submitted either typewritten or on computer disk (plus hard copy)

a) Typewritten: Type with double spacing. Typewriters or word processors should be set at 44 characters (the equivalent of the line length), as this will help the Editor plan the arrangement of the journal. Please send two copies of the article and keep one for yourself. One copy of the article should be 'clean' (with no corrections) to enable the printer to scan it. If there are any changes or corrections these should be made on the second copy.

b) Disk: Most word processing packages are acceptable but if you have any query contact the ALL office. Also send in one hard copy of the article with the disk, and keep one for yourself.

Give your article one short title (not a title and a subtitle), and divide it up with brief subheadings.

Give full references for all sources quoted. Journal policy is to put these at the end of the article and not at the bottom of the page.

Illustrations

Photographs are particularly welcome, as are charts, diagrams and tables where relevant. Please send these at the same time as your typescript.

Timing

In order to be considered for inclusion in the following issue, articles should normally be sent in by 1st February and 1st August. Where topicality is of the essence, shorter deadlines are possible by negotiation with the Editor.

Copyright

Authors are reminded that the Association holds the copyright for all articles published in its journals.

Have you booked for the Language World Conference & Exhibition? If not, DO IT NOW!

11 - 13 April 1997

University of Keele, Staffs

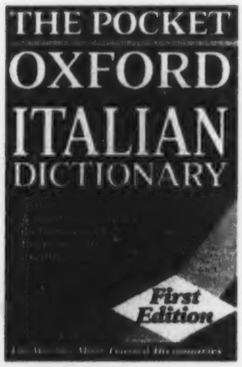
For full programme contact: Association for Language Learning, 150 Railway Terrace, Rugby, CV21 3HN Tel: 01788 546443

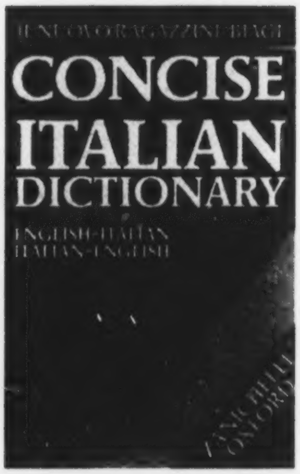
The World's Most Trusted Dictionaries

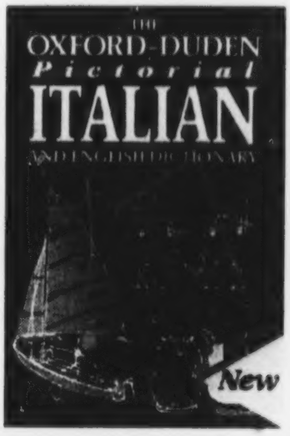
Oxford publish the world's most trusted dictionaries, each meeting the highest standards of reliability, authority, breadth of coverage, and accessibility.

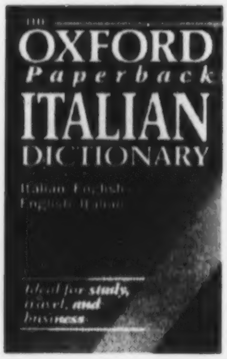
The whole range shares many key characteristics. Carefully designed layout and typography ensure exceptional clarity. Paper and binding styles are carefully selected for their durability. Jargon and baffling abbreviations have been avoided.

THE
OXFORD
ITALIAN


THE POCKET
OXFORD
ITALIAN
DICTIONARY
First Edition


CONCISE
ITALIAN
DICTIONARY
ENGLISH-ITALIAN
ITALIAN-ENGLISH
ZANICHELLI
OXFORD


THE
OXFORD-DUDEN
Pictorial
ITALIAN
AND ENGLISH DICTIONARY
New


THE
OXFORD
Paperback
ITALIAN
DICTIONARY
Italian-English
English-Italian
Ideal for study, travel, and business

In addition, headword lists are comprehensive and fully up-to-date. Clear labelling leads you to the most appropriate translation. Parts of speech are properly identified and correct usage signposted throughout.

Don't compromise.

Choose the books most people trust.

BEST COPY AVAILABLE

TUTTITALIA

December 1996 No. 14

Contents

Contents		Page
Editorial		2
Alessandro Benati	L'insegnamento comunicativo della lingua (ICL) nel corso di lingua straniera: un modello di insegnamento	3
Francesca Gattullo	Foreign Languages in Italian Primary Schools – The state of the art	9
Russell King and Mariacaterina Tubito	The Italian community in Peterborough	13
Salvatore Coluccello	Questione meridionale e questione settentrionale	20
Marina Orsini-Jones and Francesca Gattullo	Visibility at a price? Black Women in Red Bologna	24
Jean Biggs	Recreation and Study: a Month in Tuscany	39
Emilio Sciotti	Lettera commerciale a Gesú Bambino	44
Tom Baldwin	Review article: *Parole*	45
	Reviews	51
Giovanna Muszynskà	ALL Italian Essay Competition 1996	56
	News and views	59
	Notes for Contributors	64

150 Railway Terrace, Rugby CV21 3HN. Tel: (01788) 546443 Fax: (01788) 544149

340

TUTTITALIA DECEMBER 1996 No 14

ASSOCIATION for
LANGUAGE
LEARNING

TUTTITALIA

The Italian Journal of the Association for Language Learning

Il Movimento delle Donne in Italia

Umberto Bossi: the language of secession

Ab initio Italian

JUNE 1997
No 15

BEST COPY AVAILABLE

FL024101

ASSOCIATION for LANGUAGE LEARNING

Officers of the Association

President	Margaret Tumber
Past President	Madeleine Bedford
President Elect	Peter Downes
Honorary Membership Services Officer	Eileen Holly
Honorary Finance Officer	Alan Jones, University of Hertfordshire
Coopted Officer	Kathy Wicksteed, Hampshire Inspection and Advisory Support Service

Staff

Director	Christine Wilding
Deputy Director	John Fergusson

Italian Committee

Derek Aust (Chair), South Devon College
Anna Bartrum, St. Martin's College, Lancaster
Julie Beverly, Plymouth Business School
Mariolina Freeth, Islington VIth Form Centre
Jenny Jackson, Bedfordshire Upper Schools
Teresa-Lorusso-Gibson, Trinity School, Leamington Spa
Ernesto Macaro, University of Reading
Giovanna Muszynska, London
Alessandro Nigro, Italian Institute
Hilary Reeves, John Mansfield School, Peterborough
Carole Shepherd, St. Mary's Comprehensive School, Newcastle-upon-Tyne
Andrew Wilkin, University of Strathclyde
Jocelyn Wyburd, University of Humberside

Tuttitalia is published twice a year, in June and December. It is supplied free to those who choose it as one of their two specialist language journals in addition to *Language Learning Journal*, and is available on subscription to libraries and individuals. For subscription details, see ALL address below.

Other journals published by the Association for Language Learning
Language Learning Journal, German Teaching, Vida Hispànica, Francophonie, Rusistika, Dutch Crossing (published by the Centre for Low Countries Studies), Language World Quarterly Newsletter.

Advertising
All enquiries should be addressed to the Advertising Manager at the address below.

Contributors
Contributions to the journal are welcome. For details, see page 34.

Association for Language Learning, 150 Railway Terrace, Rugby CV21 3HN.
Telephone: 01788 546443. Fax: 01788 544149. Email: LANGLEARN@aol.com
Registered Charity No. 1001826

ASSOCIATION for
LANGUAGE
LEARNING

Tuttitalia

June 1997 · No. 15

Editor
Anna Bartrum
16A Lake Road
Keswick
Cumbria CA12 5BX

Reviews Editor
Carole Shepherd
58 Beatty Avenue
Jesmond
Newcastle-upon-Tyne NE2 3QN

News Editor
Julie Beverly
29 Cedarcroft Road
Beacon Park
Plymouth PL2 3JX

Editorial Board
Derek Aust
Anna Bartrum
Julie Beverly
Mariolina Freeth
Jenny Jackson
Ernesto Macaro
Giovanna Muszynska
Hilary Reeves
Carole Shepherd

Published by
Association for Language Learning

Design and Typesetting
Troubador Publishing Ltd
PO Box 31, Market Harborough
Leics LE16 7DT
Email: troubador@compuserve.com

Printed by
Stephen Austin & Sons Ltd
Caxton Hill, Hertford
Herts SG13 7LU

ISSN 0957 1752

Contents

Editorial 2

Il movimento delle donne in Italia: sfide passate e presenti
Sara Laviosà Braithwaite 3

Umberto Bossi: the language of secession
Eric Beverly 13

The strategic development of *ab initio* Italian on modular programmes of study
Salvatore Coluccello 17

Harold Acton was my Hero
Gay Marks 23

Teaching English in Italy – a review
Tom Baldwin 26

Homework Pack sample 19

Reviews 31

Notes for Contributors 34

News and Views 35

FREE CLASSROOM RESOURCE MATERIALS

One of the reasons for changing over to an A4 format is to permit the inclusion in the journals of materials that can be used immediately for teaching purposes.

For this first edition in the new format we have included some sample pages from the ALL Classroom Resource series (available also in German, French and Spanish).

For future issues, readers are invited to send in pages of resource material (any level, any sector) which they are willing to share with colleagues. They must be in A4 format, typed / word processed, and free of any copyright restrictions (this includes graphics).

DON'T BE SHY! SHARE AND SHARE ALIKE!! EVERYTHING IS GRIST TO THE MILL!!

Tuttitalia, June 1997, No 15, 2–3

Editorial

Anna Bartrum
University College of St. Martin, Lancaster

Firstly may we apologise once again for the late publication of *Tuttitalia* 15. As many of you will now be aware, Andrew Wilkin, who has edited *Tuttitalia* for a number of years, was suddenly taken very seriously ill. We are delighted that he is now making a steady recovery.

In temporarily taking over Andrew's task of editing this journal, I am acutely aware that I have neither his expertise nor his knowledge to do such a thorough and professional job. I would therefore ask for your patience and tolerance.

We are grateful to the contributors who sent in articles and reviews of such high quality and which therefore required little editorial revision or amendment. These include Sara Laviosa-Braithwaite's 'Il Movimento delle Donne in Italia' – a fascinating piece on the changing role of women during the last two to three decades; Eric Beverly's 'Umberto Bossi: the language of secession' – an interesting and informative analysis of Bossi's use of language; Salvatore Coluccello's useful article on the development of *ab initio* Italian on modular programmes of study; and Tom Baldwin's lively and detailed review article of Martin Penner's book *Teaching English in Italy*. There are also several reviews provided by the Reviews Editor, Carole Shepherd, and by Alessandra Bertini Malgarini, and the usual News and Views section with details of the forthcoming 1998 AIPI Conference, a review of the Italian Weekend held in Oxford last October, news of Italian teaching in primary schools and an update on the Italian Language Support Network. We hope that you will find these interesting and useful.

The next edition of *Tuttitalia* will include a number of papers from contributors to the Italian Days held at the University of Warwick during the last two years. However, we always welcome articles, papers, examples of classroom practice, tips for teachers, good ideas, reviews and news – particularly from teachers in schools who, we know, are very pressed for time, but who have a wealth of ideas to share. If you would like to talk through writing something on an informal basis, please contact one of the Editorial Board members. We look forward to hearing from you.

On behalf of the ALL Italian Committee, the Editorial Board and, I am sure, on behalf of all of you, I would like to thank Andrew for his sterling work as editor during the last few years, for his professionalism and dedication to producing a first class publication. He is a hard act to follow.

Wanted – Editor!

Tuttitalia

Andrew Wilkin has formally intimated his wish to retire in view of his illness. This issue has been edited by Anna Bartrum, with help from the Italian Committee, and we are grateful to her for stepping into the breach amid all her other commitments. However, we shall need to appoint a new editor for future issues of the journal.

Editors are appointed for a three year term of office and may be reappointed for a further three years. The position is honorary and will begin in 1998. Further details of the work involved are available from the ALL office. Members should apply by letter by 30 September with CV indicating relevant experience and ideas for the future of the journal.

344

Tuttitalia, June 1997, No 15, 3–12

Il movimento delle donne in Italia: sfide passate e presenti

Sara Laviosà Braithwaite
University of Birmingham

INTRODUZIONE

In questo articolo intendo seguire il percorso delle sfide principali che la donna italiana ha affrontato nel campo legislativo, sociale e lavoristico a partire dagli anni 70, fino ai giorni nostri. Il mio obiettivo è quello di analizzare la donna italiana in lotta a quattro livelli interdipendenti: quello ideologico, sociologico, legislativo e individuale.

GLI ANNI 70: IL MOVIMENTO FEMMINISTA

Il femminismo degli anni 70 rappresenta un momento di rottura, di scontro frontale in tutte le sfere di vita: i rapporti individuali, i comportamenti, gli stili di vita, la società, il lavoro, la scuola, la politica e la legge.

Per meglio capire le tematiche e la ragione di essere del movimento darò uno sguardo al quadro sociale ed economico in cui si inserisce il discorso femminista. In esso si possono individuare quattro elementi essenziali di trasformazione: l'aumento della scolarizzazione femminile, la riduzione delle nascite, i cambiamenti che interessano la tipologia della famiglia italiana e l'espansione dello stato sociale.

L'AUMENTO DELLA SCOLARIZZAZIONE

Questo fenomeno, che ha interessato anche la popolazione femminile, è iniziato nella metà degli anni sessanta ed è poi esploso negli anni settanta e ottanta. E' collegato all'espansione economica degli anni sessanta – la quale ha comportato una richiesta di una forza lavoro più qualificata – ed è stato incoraggiato da due riforme: quella del 1962 che istituì la Scuola Media Unica e quella del 1969 che liberalizzò l'accesso all'università a tutti i diplomati (Schizzerotto, 1994).

L'aumento della domanda d'istruzione da parte delle donne è rivelato dai dati statistici secondo i quali, l'indice di scolarità femminile in Italia, cioè la percentuale di ragazze che frequentano la media superiore sul totale della popolazione tra i 14 e i 18 anni, è passato dal 46% nel 1972 al 56,8% nel 1985. La stessa tendenza si registra nel numero di iscritte all'università. Nel 1960 su 100 iscritti le donne erano infatti il 26,9%, nel 1972 questa percentuale sale al 38,2% e continua a crescere negli anni ottanta quando raggiunge i valori di 45,9% nel 1985 e 48,4 nel 1987 (Piazza, 1994). Inoltre, mentre nelle generazioni precedenti le donne raggiungevano le fasce superiori del sistema formativo meno frequentemente degli uomini, a partire dalla seconda metà degli anni settanta si registra un'inversione di tendenza. Tra i nati durante il periodo che va dal 1952 al 1967, la proporzione di donne laureate è infatti superiore, anche se leggermente, (5.4%) a quella degli uomini (5.2%). Lo stesso fenomeno si verifica tra i diplomati (34,3% tra le donne e 30,2% tra gli uomini) (Schizzerotto, 1994).

Sembra quindi che in questi anni cada il vecchio pregiudizio secondo il quale era normale per una donna abbandonare gli studi dopo la scuola dell'obbligo dal momento che la sua realizzazione si esplicava nell'ambito del matrimonio e nella crescita dei figli. A partire dagli anni settanta il primo obiettivo per le ragazze diventa sempre di più quello di studiare e di costruirsi una carriera. Come ha detto recentemente la trentaquattrenne Maria De Filippi, conduttrice della trasmissione televisiva "Amici", le tappe della generazione degli attuali trentenni, sia donne che uomini, erano "la laurea, il lavoro, le nozze" (*Repubblica*, 4 febbraio, 1996, 7).

"le tappe della generazione degli attuali trentenni, sia donne che uomini, erano "la laurea, il lavoro, le nozze" "

RIDUZIONE DELLE NASCITE

Un altro fatto innovativo di questi anni è l'inizio del processo di riduzione delle nascite. Il numero medio di figli per donna passa infatti da 2,7 nel

1964 a 2,4 nel 1971. Queste medie poi scendono a 1,3 nel 1987 e ancor di più nel 1991 quando si attestano a 1,1, la più bassa media nel mondo (Piazza, 1994). Bisogna puntualizzare, però, che ci sono delle notevoli differenze regionali, essendo il Piemonte, la Liguria e la Valle d'Aosta le regioni a fecondità più bassa, mentre la Puglia, la Campania, la Basilicata e la Calabria sono le regioni a fecondità più alta (Saraceno, 1981). In concomitanza con le riduzioni delle nascite e l'aumento della scolarizzazione femminile, s'incomincia a partire da questi anni a rimandare l'età della prima maternità.

NUMERO DELLE FAMIGLIE

A questi due ultimi elementi si aggiunge la diminuzione nel numero sia delle famiglie estese o allargate – che comprendono cioè oltre al capofamiglia, il coniuge e figli, anche altri parenti – e sia delle famiglie composte da marito, moglie e figli. Contemporaneamente aumentano le famiglie composte da una sola persona e quelle costituite solo da marito e moglie. Questo fenomeno inizia negli anni cinquanta, continua dal sessanta al settanta (Saraceno, 1981) e si acuisce negli anni ottanta e novanta allorchè la tipologia della famiglia in Italia diventa ancora più varia e complessa, comprendendo un numero sempre più alto di famiglie senza matrimonio, le cosiddette famiglie di fatto o unioni libere (Barbagli, 1994, 294).

ESPANSIONE DELLO STATO SOCIALE

"La crescita economica degli anni sessanta porta con sè l'espansione dello stato sociale"

La crescita economica degli anni sessanta porta con sè l'espansione dello stato sociale. Questo ha comportato la creazione di vari servizi territoriali, per esempio l'istituzione degli asili nido e delle scuole materne, come anche l'introduzione del tempo pieno nelle scuole elementari e medie.

Questi quattro fondamentali elementi di trasformazione hanno contribuito a liberare la donna dai vecchi compiti di cura della famiglia ed hanno concorso a determinare la sua entrata massiccia nel mercato del lavoro, in particolare nel settore terziario dei servizi pubblici e privati che a sua volta era in questi stessi anni in via di espansione.

I NUOVI RUOLI DELLA DONNA

Il ruolo della donna nella società si fa quindi più complesso. Questo si articola in quattro fasi principali:

1. Il conseguimento di un diploma o una laurea.
2. L'occupazione a tempo pieno prima del matrimonio e la maternità.
3. Il ritiro dal mercato "forte" del lavoro durante gli anni prescolari dei figli.
4. Il rientro nel mercato "debole" o marginale del lavoro a part-time quando i figli iniziano ad andare a scuola (Piazza, 1994; Sassoon, 1986).

Questi nuovi ruoli facilitano lo sviluppo di una nuova identità personale che non si riconosce più esclusivamente nella vita coniugale e familiare, ma si allarga al mondo intellettuale, del lavoro retribuito, della cultura in senso lato, della politica, dell'economia, e della legge. Ed è proprio attraverso la partecipazione a queste nuove sfere della vita sociale che la donna diventa sempre più consapevole delle loro carenze e contraddizioni.

LA SITUAZIONE ALLE SOGLIE DEL FEMMINISMO

La situazione che si presenta alla vigilia della nascita del movimento femminista si può riassumere in questi termini:

> da una parte i vecchi modelli basati sul sistema patriarcale, dominato dall'ideale cattolico di figlia, moglie e madre o di angelo della casa, non rispecchiano più la nuova realtà che la donna italiana vive quotidianamente; dall'altra le tradizionali organizzazioni politiche e sindacale si rivelano incapaci di rispondere alle specifiche esigenze delle donne, le quali diventano sempre più coscienti sia del valore della propria diversità sia dell'importanza di raggiungere una reale uguaglianza, non attraverso la semplice emancipazione che comporta l'omologazione alla logica del mondo maschile, ma attraverso l'affermazione di una "politicità" femminile diversa (Rossanda, 1989).

E' proprio questa contraddizione di fondo uno dei fattori principali che porta alla formazione del movimento femminista in Italia, il quale, a differenza di quello di altri Paesi, ha rifiutato l'idea di creare una subcultura femminile e di dare vita ad un mondo separato delle donne. Invece esso ha proposto di dare origine ad una forza politica indipendente che trascenda le divisioni di classe e di affiliazione partitica e porti avanti un programma di trasformazione a diversi livelli: quello politico, lavoristico, dei comportamenti, degli stili di vita e del modo di rapportarsi agli altri. Inoltre questa trasformazione viene ideata ed attuata in un'ottica di diversità femminile in cui il concetto di uguaglianza tra uomo e donna viene ridefinito in base alla differenza dei sessi (Doria, 1994). Tale prospettiva è strettamente legata alla presa di coscienza che la condizione individuale di donna è inscindibile dalle forze che determinano la sua posizione nel sociale. Quest'ultimo concetto è espresso da uno dei motti del movimento il quale dice: "*il privato è politico*".

La forza rivoluzionaria insita in questo principio sta nel riconoscere che qualsiasi tipo di lotta o di rivendicazione femminista non può prescindere dall'analisi delle dinamiche familiari e dei rapporti personali, ad esempio: il rapporto padre-figlia, madre-figlia, fratello-sorella, marito-moglie, fidanzato-fidanzato donna-donna ecc. Tale analisi porta a rendersi conto, quindi, che la discriminazione sul posto di lavoro e la discriminazione a casa hanno un'unica origine: la prevaricazione maschilista, patriarcale e autoritaria. La implicazione sul piano della pratica politica è che la lotta per essere efficace, deve essere necessariamente condotta su due piani: il personale ed il collettivo. Al fine di poter analizzare a fondo questo legame tra persona/individuo e mondo esterno e nello stesso tempo sviluppare ed attuare il principio del partire da sè come fondamento della propria politica, il movimento femminista si organizza in COLLETTIVI all'interno dei quali si formano i GRUPPI DI AUTOCOSCIENZA dove le donne senza essere inibite dalla presenza di uomini possono parlare in piena libertà delle proprie esperienze di vita e discutere sui vari piani di azione politica. Nei gruppi di autocoscienza si analizzava e si metteva in discussione tutto: la propria infanzia, il rapporto con il ragazzo, la sessualità, la contraccezione, l'aborto, gli scontri generazionali con i genitori, le contraddizioni vissute nel mondo del lavoro e del "sistema", come veniva chiamato allora. L'autocoscienza è quindi una forma di pratica politica attraverso la quale la donna si racconta, si mette in parole e attraverso il racconto della propria storia, riflette, pensa a se stessa, si definisce, si autorappresenta, si dà un significato, una direzione storica nuova, alternativa a quella imposta dall'uomo.

LE CANZONI DEL MOVIMENTO

Ritengo che forse una delle più dirette ed efficaci forme di espressione del movimento sia stato il canto, il quale, attraverso l'ironia, la poesia, ed il sarcasmo, ha trasmesso messaggi forti diretti a tutte le donne. Riporto qui sotto il testo di due canzoni femministe che colgono, secondo me, il senso dell' intreccio fra politico e privato di cui parlavo prima e colpiscono in maniera pungente e penetrante il sistema maschilista e patriarcale.

La prima canzone s'intitola NOI SIAMO STUFE. E' una canzone che denuncia con forza ed in maniera diretta ed esplicita gli aspetti più evidenti della discriminazione contro la donna: l'oppressione del marito-padrone all'interno della famiglia, il peso del lavoro domestico, la divisione tra donne, la falsa immagine della donna pubblicitaria, la negazione della propria sessualità, e dell'autodeterrminazione nella decisione di abortire.

La seconda s'intitola AMORE. Questa canzone denuncia il tradizionale rapporto di coppia: chiuso, egoista, esclusivo, possessivo e soffocante, imposto dall'uomo per isolare la propria donna, e propone come alternativa un nuovo tipo di relazione che sia aperto agli altri e riconosca e rispetti l'uguaglianza e l'autonomia di due individui che si amano.

> **"la discriminazione sul posto di lavoro e la discriminazione a casa hanno un'unica origine: la prevaricazione maschilista, patriarcale e autoritaria"**

Noi siamo stufe

Noi siamo stufe di fare bambini,
lavare i piatti, stirare i pannolini,
avere un uomo che ci fa da padrone
e ci proibisce la contraccezione

Noi siamo stufe di far quadrare
ogni mese il bilancio familiare,
lavare, cucire, pulire cucinare
per chi sostiene che ci mantiene

Noi siamo stufe della pubblicità
che deforma la nostra realtà.
Questa moderna schiavitù
da oggi in poi noi non l'accettiamo più

Noi siamo stufe di essere sfruttate,
puttane o sante venir classificate.
Basta con la storia della verginità,
vogliamo la nostra sessualità

Ci han diviso fra brutte e belle
ma fra noi siamo tutte sorelle.
Fra di noi non c'è distinzione,
all'uomo serve la divisione

Noi siamo stufe di abortire
ogni volta col rischio di morire.
Il nostro corpo ci appartiene.
Per tutto questo lottiamo insieme.

Ci dicon sempre di sopportare
ma da oggi noi vogliamo lottare.
Per la nostra liberazione
facciamo donne ....
LA RIVOLUZIONE!!!!!!!!!!

Amore

Me l'hanno sempre chiamato amore, ma
che amore è?
Me l'hanno sempre insegnato amore, ma
che amore è?

Amo solo te, tu sei solo mia
è così che spiego la mia gelosia
e se poi soffro di sentirti bene
è perchè ad un altro tu stai insieme.
Vorrei fare un mondo su misura tua
per fartici entrare e tener la chiave.

Questo me l'hanno chiamato amore, ma
che amore è?
Questo me l'hanno insegnato amore, ma
che amore è?

Voglio amare te, dobbiamo stare soli

gli altri ruberanno la felicitá.
No, sai non è vero, non lego le tue mani
ma ti prego ancora, finchè non è domani.
Ora più non t'amo, voglio la tua fortezza.
Ti prego ancora, dammi una carezza.

Questo me l'hanno chiamato amore, ma
che amore è?
Questo me l'hanno insegnato amore, ma
che amore è?

Voglio aprirmi in mille, dare il sangue al sole,
respirar la luce che non ha parole,
paura e solitudine non mi fanno amare,
il grigio della pelle mi voglio bruciare.
Stringiamoci le mani e amiamoci adesso,
cerchiamo un mondo nuovo, dove non c'è possesso.

Forse potremo chiamarlo amore, se amore è.
Forse potremo insegnarlo amore, se amore è.

E se inventi un nuovo amore di color turchino,
io voglio darti un fiore come fa il bambino.
La morte delle cose non mi dá più angoscia
se dove lascio il seme so che la pianta cresce.
Io ti carezzo il viso e proverò uguaglianza.
Dove non c'è il potere, nasce la speranza

Questo potremo chiamarlo amore, perchè amore è.
Questo potremo insegnarlo amore, perchè amore è.

Noi siamo stufe: (testo del Movimento Femminista Romano su motivo noto). Canti di donne in lotta, Il Canzoniere femminista, 1972

Amore: (testo di F. Sonnino) Movimento femminista romano, Canti delle donne in lotta N.2, 1975

L'impatto del movimento femminista fu enorme sul piano individuale, politico, sociale, lavoristico e culturale.

Riassumo qui le riforme legislative principali che vennero realizzate in quegli anni e che si possono considerare vere e proprie conquiste del movimento femminista.

1970	Legge N. 898: Legalizzazione del divorzio
1971	Legge N. 1204: Protezione della maternità
	Legge N. 1004: Istituzione degli asili nido
1974	Ratifica della legge 898 sul divorzio
1975	Legge N. 151: Riforma del Diritto di Famiglia
	Legge N. 405: Istituzione dei consultori familiari
1977	Legge N. 903: Legge sulla parità tra uomo e donna sul lavoro
1978	Legge N. 194: Legalizzazione dell'interruzione volontaria della gravidanza

"difendendo la libertà delle donne di riflettere su se stesse e sul femminismo e di elaborare una propria visione del mondo in piena autonomia"

Per quanto riguarda la ratifica della legge sul divorzio è importante notare che questa seguí la sconfitta del referendum abrogativo promosso dal partito della Democrazia Cristiana e che il ruolo decisivo delle donne è stato rivelato dalle indagini d'opinione, secondo le quali, persino le donne democristiane votarono contro il referendum (Sassoon, 1986).

Gli aspetti più innovativi della Riforma del Diritto di Famiglia sono: il riconoscimento dell'uguaglianza morale e giuridica della donna e dell'uomo, la sostituzione della "patria potestà" che dava pieni poteri al marito, con il principio della "potestà parentale", il quale riconosce l'autorità di entrambi i coniugi in quanto genitori. Inoltre l'adulterio non è più considerato un crimine ed i figli naturali e riconosciuti godono degli stessi diritti dei figli nati all'interno del matrimonio, sia per quanto riguarda l'educazione, che l'eredità (Barbagli, 1994).

Grazie alla legge che istituisce i consultori familiari le donne hanno informazioni sui vari aspetti della loro salute, inclusa la contraccezione. L'approvazione della legge sulla parità sul lavoro proibisce qualsiasi discriminazione tra i sessi riguardo all'assunzione, la promozione e la formazione professionale. Infine, il 22 maggio 1978, dopo ben otto anni di accesi dibattiti e lotte che hanno portato persino all'incarceramento di numerose femministe, vengono abrogati i regolamenti del codice penale fascista (il Codice Rocco) che includevano l'aborto tra i delitti contro la sanità e l'integrità della stirpe e viene approvata la legge che legalizza l'interruzione di gravidanza entro i primi novanta giorni nei casi in cui ci siano seri pericoli per la salute psicho-fisica della donna, condizioni di povertà, casi di violenza sessuale e malformazioni del feto (Pitch, 1994). La legge dà ai medici il diritto dell'obiezione di coscienza, cioè il rifiuto di amministrare l'aborto per motivi morali. Una maggioranza del 67,9% appoggiò questa legge, allorchè la Democrazia Cristiana tentò di abrogarla con un referendum (Sassoon, 1986).

Si chiude cosí con l'approvazione della legge sull'aborto, un decennio di lotte lunghe, aspre, controverse iniziate dal movimento femminista ed appoggiate da vasti strati della popolazione femminile di ogni credo politico.

IL MOVIMENTO FEMMINISTA NEGLI ANNI 80

Gli inizi degli anni 80 vedono il frammentarsi del movimento in una gamma di opinioni e di pratiche politiche diverse. Parte del movimento confluisce nei partiti di sinistra come il partito comunista ed il partito radicale. Un'altra parte si organizza in piccoli gruppi all'interno di varie istituzioni e fuori. Il movimento sceglie in questi anni la separatezza, la differenziazione, difendendo la libertà delle donne di riflettere su se stesse e sul femminismo e di elaborare una propria visione del mondo in piena autonomia. Tuttavia questo non ha significato secondo me la disgregazione e l'isolamento delle donne o come ritiene la Mottalini (1995) "la frantumazione del movimento", quando parla degli anni 80 come gli anni oscuri e della "rimozione del desiderio di rivoluzione", ma è stato piuttosto un periodo di riflessione e di mutamento di strategie e strumenti di espressione. Infatti le donne, operando in diverse aree professionali, lavorative, sindacali, amministrative, giuridiche, universitarie, hanno la possibilità non solo di farsi portavoce del pensiero femminista ma anche di analizzarlo, confrontarlo con altri pensieri, svilupparlo, e applicarlo in situazioni concrete. Ad esempio nelle università nascono i Women studies, nei tribunali le donne magistrato creano gruppi nei quali si discute se il diritto sia sessuato o no. E cosí pure nelle redazioni dei giornali, delle radio e delle tv, si creano associazioni che esprimono il punto di vista femminile. Nei sindacati si formano i centri donna. Nei consultori si discutono i problemi della salute femminile, della procreazione e della sessualità, avendo come punto centrale di riferimento sempre le esigenze specifiche della donna (Del Bo Boffino, 1995).

Da queste esperienze collettive nascono iniziative nuove come ad esempio l'Associazione per una Libera Università delle donne di Milano nel 1987 e la creazione della rivista "Lapis" nel 1988 (Melandri, 1995), che come tema principale di ricerca sceglie l'esplorazione dell'inconscio ed il rapporto politico tra psicanalisi e femminismo. Inoltre si costituisce l'Osservatorio sul lavoro delle donne (Campari, 1995) dove si analizza la mancanza di una giustizia sociale femminile nei luoghi di lavoro. E poi in questi anni si assiste alla creazione dei coordinamenti femminili all'interno dei sindacati (Oriani, 1995) per la promozione di una politica delle donne per le donne attraverso il collegamento ed il dialogo tra le lavoratrici che operano ai vari livelli dell'azienda.

LEGISLAZIONE

Dal punto di vista legislativo, il movimento femminista è ancora una volta vittorioso nel difendere la legge 194 sull'aborto. Questa infatti fu ancora una volta oggetto di accese polemiche e dibattiti agli inizi degli anni 80, allorchè venne indetto il referendum del 17 Maggio 1981 per abrogarla. Il dibattito sull'aborto si rivitalizza in questi anni e gli argomenti a favore sono i seguenti: (1) l'aborto non è un obbligo per nessuno ma una scelta che ogni donna fa in maniera sofferta; una scelta che rientra nel diritto all'autodeterminazione; (2) la legalizzazione dell'aborto pone fine alla piaga sociale dell'aborto clandestino che colpisce le classi meno privilegiate e le emargina ancora di più, costringendole ad abortire in condizioni precarie e pericolose per la vita stessa della donna; (3) un altro argomento, sostanziato dalle statistiche italiane e di altri paesi, è che il numero degli aborti diminuisce lí dove c'è una legge che lo legalizza – vedi per esempio il caso dei Paesi Bassi con la legge più liberale d'Europa, dove si registrano solo 5 aborti su 1000 donne – e vedi l'Italia stessa dove il rapporto di abortività (cioè il quoziente per 1000 nati vivi) è sceso da 342 nel 1980 a 286 nel 1990 (Pitch, 1994). Oltre a queste argomentazioni, si fanno strada due nuove idee. La prima è l'idea di decriminalizzare l'aborto di contro al principio della legalizzazione che considera l'aborto ancora un reato, al di fuori delle categorie previste dalla legge. La seconda è la previsione di un principio costituzionale che sancisca "l'inviolabilità del corpo femminile" (Pitch, 1994). Per quanto riguarda gli argomenti anti-abortisti, c'è quello della difesa della vita in tutte le sue forme, il quale viene sostenuto soprattutto dal Movimento per la Vita. Infine ci sono coloro che pongono l'enfasi sull'aspetto doloroso di questa esperienza e sono pronti a ridiscutere la legislazione presente al fine di rivederla ed aggiornarla. Recentemente Dacia Maraini ha espresso questi pensieri sull'argomento "... l'aborto sembra essere il luogo maledetto dell'impotenza storica femminile .... l'aborto è dolore e impotenza fatta azione" (Maraini, in *La Repubblica*, 12.1.96, p. 10).

ISTRUZIONE, TASSO DI NATALITA', COMPOSIZIONE DELLA FAMIGLIA

Dal punto di vista dell'andamento dell'istruzione, il tasso di natalità, e la composizione della famiglia, gli anni 80 vedono intensificare le tendenze iniziate già verso la meta degli anni 70, che sono: la femminizzazione del sistema formativo, la riduzione delle nascite e la scomparsa della famiglia estesa.

OCCUPAZIONE FEMMINILE

L'occupazione femminile continua ad aumentare. Il tasso di attività femminile, cioè il rapporto tra forza lavoro femminile e totale della popolazione, dopo una piccola flessione nel 1972 rispetto al 1961 (che era allora del 22%) aumenta passando dal 21,3 del 1972 al 30% del 1991 (Orienta Lavoro, 1991); (Perulli, 1994). Il lavoro femminile, concentrandosi nel terziario pubblico e privato cresce parallelamente a questo settore che negli 80 è in espansione. Di contro la base occupazionale maschile, concentrandosi nei settori industriali, si riduce dal 61% del 1951 al 54% del 1991 (Piazza, 1994). In questo caso la segregazione settoriale ha operato, almeno in senso quantitativo, a favore della donna.

Nonostante questi considerevoli cambiamenti, i percorsi professionali delle donne non sempre corrispondono ai titoli di studio ottenuti. Inoltre le donne raramente occupano posizioni direttive, le loro funzioni sono prevalentemente esecutive. Nel settore pubblico le donne che occupano posizioni manageriali rappresentano infatti solo il 10%, mentre nel settore privato non raggiungono il 6% e nelle banche e nelle aziende più grandi rappresentano solo il 2% (Grecchi, 1995). Questo è dovuto sia ai maggiori impegni familiari, sia alla minore disponibilità alla mobilitazione territoriale. Questa situazione di disuguaglianza ha un effetto demotivante sulla donna che finisce col perseguire una "strategia del lavoro", mentre l'uomo, favorito dalla sua posizione di superiorità, persegue una "strategia di carriera" (Mottalini, 1994).

IL LAVORO DI CURA

Vorrei a questo punto soffermarmi a considerare la trasformazione che riguarda il lavoro di cura svolto soprattutto dalla donna nell'ambito della famiglia, un lavoro che in questi anni è reso visibile sia dalle donne stesse sia dalla società (Piazza, 1994). E mi spiego: il lavoro della gestione della casa, della cura dei figli e degli anziani non è piu considerato, come nelle generazioni precedenti, una prassi naturale che richiede delle qualità minime che si acquisiscono con l'esperienza, ma si è tramutato in un'attività che richiede delle specifiche abilità organizzative come anche una particolare sensibilità psicologica e delle capacità di mediazione. Tutto questo significa che il lavoro di cura, il quale ricade ancora solo o prevalentemente sulle spalle della donna, incomincia a pesare di più, proprio perchè ha assunto un' importanza simbolica pari a quella della carriera. Se da una parte questo nuovo ruolo può essere una fonte di arricchimento e di gratificazione ed un aspetto importante della "differenza da salvaguardare" e da difendere per le donne stesse e per gli altri (Zincone, 1993), dall'altra, se non è sostenuta da un'adeguata organizzazione del sistema sociale ed aziendale, può costituire un elemento frenante, paralizzante nella crescita della donna, la quale si trova a dover dividersi ancora una volta tra due sfere non sempre conciliabili: quella affettiva e quella professionale.

> **"la donna, la quale si trova a dover dividersi ancora una volta tra due sfere non sempre conciliabili: quella affettiva e quella professionale"**

Gli anni 80 quindi sono anch'essi caratterizzati da non poche contraddizioni. Da una parte si assiste ad un rafforzamento della presenza femminile nel mercato del lavoro, dall'altra permangono condizioni di disparità e disuguaglianza che certamente non sono alleviate dal nuovo status assunto dal lavoro di cura.

GLI ANNI 90: LE 'SFIDE' DA AFFRONTARE ED IL 'CONFRONTO' FEMMINISTA

La persistenza di profonde disuguaglianze nel campo lavoristico, porta ad una serie di proteste e di iniziative legislative che hanno luogo a cavallo tra gli anni 80 e 90. Queste proteste risultano nell'approvazione il 20 marzo 1991 della legge 125 delle "Azioni positive per la realizzazione della parita uomo-donna nel lavoro". Questa legge supera il concetto formale di parità espresso dalla legge del 1977 e si prefigge di:

> "cancellare le discriminazioni nel mondo del lavoro, favorire l'occupazione femminile e le condizioni affinchè i due sessi godano realmente di una eguaglianza sostanziale nel mondo del lavoro". (Orienta Lavoro Vol 8 1991).

Il termine "azioni positive" deriva da "affermative action". Con questa denominazione vennero indicate negli anni 50 quelle politiche mirate a garantire parità di diritti alle minoranze razziali e alle donne negli Stati Uniti. Successivamente il termine è stato traslato nei programmi europei dove venivano attuate iniziative per rimuovere situazioni di discriminazioni indirette nei confronti della forza lavoro femminile. Che cosa sono le azioni positive? Sono misure volontarie, temporanee, consistenti in progetti ed interventi che tendono a correggere pratiche, comportamenti, norme, procedure e forme organizzative che impediscono le pari opportunità e la valorizzazione delle risorse umane femminili.

Un programma di azione positiva si sviluppa in 4 fasi:

- La programmazione, che viene svolta da un gruppo generalmente costituito da rappresentanti dell'azienda, dei sindacati e delle donne.
- L'analisi, durante la quale si raccolgono e si elaborano i dati relativi a tutto il personale.
- La realizzazione dove si sceglie il tipo di azione e si definiscono i costi ed i tempi di attuazione
- Il controllo e la valutazione, che consiste nell'effettuare interviste ai soggetti coinvolti per verificare i loro atteggiamenti e raccogliere osservazioni e suggerimenti (Maccani, 1994).

VERIFICA DELL'APPLICAZIONE DELLE AZIONI POSITIVE

La verifica dell'applicazione di questa legge su territorio nazionale non è fin'ora incoraggiante. Un'indagine del Censis presentata alla prima conferenza nazionale della Commissione nazionale di parità presso la presidenza del consiglio nel 1992, sottolinea che le commissioni sono presenti in meno di metà delle provincie e solo nel 20% dei Comuni. Inoltre le risorse riservate all'applicazione della legge, risultano impiegate non nella realizzazione dei progetti, ma nella disposizione di corsi di formazione professionale. In più, la distribuzione delle commissioni è ineguale: 49% al Nord, 30% al Centro e soltanto 21% al Sud (Doria, 1994). Non c'e dubbio che una delle sfide da affrontare negli anni 90 sia proprio l'attuazione su larga scala di questa legge che rischia altrimenti di rimanere nient'altro che una semplice dichiarazione di buoni propositi.

DATI SULLA DISOCCUPAZIONE MASCHILE E FEMMINILE

Che ci sia ancora molta strada da percorrere prima di raggiungere il traguardo della parità reale ce lo dicono anche i dati del 1994 sulla disoccupazione maschile e femminile. Questi infatti registrano notevoli discrepanze in tutte le regioni italiane (Vedi Appendice).

DATI PRESENTATI ALLA IV CONFERENZA DELL'ONU

Ci sono inoltre le statistiche presentate alla IV Conferenza delle Nazioni Unite sulla donna, tenutasi lo scorso settembre a Pechino. La relazione compilata per questo evento, rivela che mentre le donne dei paesi industrializzati lavorano in media il 13% in più degli uomini, le donne italiane lavorano il 28%, in più (470 minuti – quasi 8 ore al giorno – contro i 367 minuti – circa 6 ore al giorno – dei loro connazionali) raggiungendo cosí il record mondiale delle ore di impegno quotidiano che includono sia le attività remunerate fuori della famiglia, sia quelle svolte gratuitamente all'interno della famiglia per lavori domestici e la cura degli altri, siano essi genitori, anziani, figli ecc (*Repubblica*, 18.8.95). A questo si aggiunge il dato che le donne guadagnano il 20% in meno degli uomini i quali a loro volta, fatta eccezione per gli uomini dei Paesi Bassi, sono quelli che lavorano di meno di tutti nel mondo industrializzato.

LEGGE SULLE MOLESTIE SESSUALI

Le donne italiane stanno anche lavorando su un progetto riguardante le molestie sessuali nei posti di lavoro. Un disegno di legge è gia stato presentato in Parlamento ma si attende che sia regolamentato da un Codice di Condotta. Fin'ora l'unica iniziativa di rilievo realizzata in questo campo è stata la campagna promossa dal sindacato GCL che si chiama "mi disturbi". Questa consiste nell'aver aperto una linea telefonica nazionale in collaborazione con la radio italiana. Il gruppo ha anche fatto circolare dei questionari per indagare su quanto sia esteso il fenomeno e su come il problema venga affrontato dalle donne (Laviosa, 1996).

UNA SFIDA AFFRONTATA CON SUCCESSO: LA LEGGE CONTRO LA VIOLENZA SESSUALE

Finalmente, dopo vent'anni di ampio dibattito nel movimento delle donne è stata approvata il 14 febbraio di quest'anno la legge contro la violenza sessuale, che include i maltrattamenti e le violenze familiari, lo stupro sia individuale che di gruppo e la violenza sessuale sui bambini. Gli aspetti principali e innovativi del disegno di legge, sono innanzitutto la definizione di violenza sessuale come crimine verso la persona e non più contro la morale, e inoltre l'inasprimento delle pene.

PRESIDENZA ITALIANA DELL'UNIONE EUROPEA

La presidenza dà all'Italia il ruolo di applicare il programma approvato alla conferenza delle Nazioni Unite dove si sono proposte due parole d'ordine per tutte le donne nel mondo: "Empowerment" e "Mainstreaming". Questo si traduce nel: dare potere alle donne e garantire la presenza delle donne in ogni politica, cioè "far sí che il punto di vista femminile entri in tutte le politiche" (Turco in Mazzocchi, 1996).

Livia Turco, presidente della Commissione pari opportunità – formato da donne parlamentari di ogni credo politico – si propone di trarre il massimo vantaggio da questa nuova responsabilità lavorando a due livelli quello europeo e quello nazionale.

> **"le donne italiane lavorano il 28%, in più (470 minuti – quasi 8 ore al giorno – contro i 367 minuti – circa 6 ore al giorno – dei loro connazionali)"**

PROGETTI NAZIONALI

I progetti principali che riguardano le donne italiane in particolare sono:

1. la costituzione di un sottosegretariato alla presidenza del Consiglio che conduca la politica delle pari opportunità nei dicasteri e che abbia anche "poteri di monitoraggio e intervento nei confronti dei ministeri" (Turco in Scoppa, 1995)
2. la preparazione di una riforma elettorale che garantisca una maggiore affermazione delle donne sin dalle prossime elezioni politiche. A questo proposito ricordo il fatto che dal 1946, anno in cui le donne italiane hanno acquisito pieni diritti politici, la percentuale di donne elette al parlamento è rimasta pressocchè esigua, oscillando fra il 7 e il 10% (Pitch, 1994)
3. la divulgazione di tutte le iniziative che l'Unione propone a favore delle pari opportunità
4. la promozione d'impresa da parte delle donne
5. lo sviluppo di iniziative per creare maggiori opportunità nel Mezzogiorno
6. abolizione degli stereotipi sessuali nei libri di scuola.

PROGETTI PER L'EUROPA

A livello europeo la Turco si impegna ad ottenere:

1. una raccomandazione per il rafforzamento delle donne nei centri decisionali dell'Eu. Infatti nel 1994 le donne presenti nei centri decisionali politici nell'Eu erano solo del 13,6% nei Parlamenti e del 12,7% nei governi mentre le donne presenti nell'amministrazione pubblica erano salite a circa il 40%
2. una direttiva sui congedi parentali (Mazzocchi, 1996).

A questo punto mi pongo la seguente domanda: davanti a tutti questi impegni e responsabilità, che si stanno susseguendo a ritmo serrato, come si sta preparando il movimento femminista ad affrontare queste sfide?

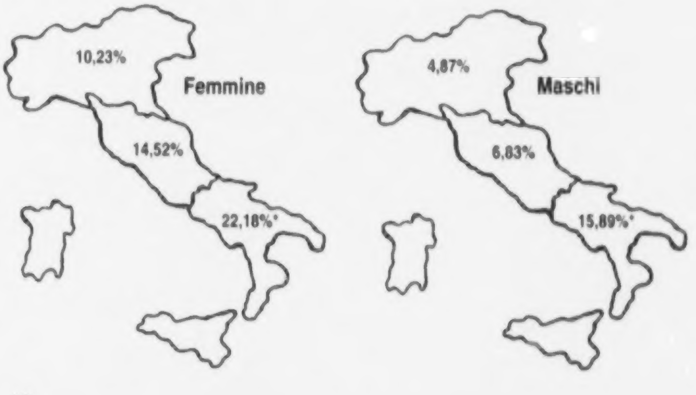
Per poter rispondere al quesito credo che si debba dare uno sguardo a quello che avviene in questi anni nel movimento dal punto di vista ideologico, organizzativo ed operativo. In questo modo spero di mettere anche in evidenza quella che penso sia la caratteristica saliente del femminismo di questi anni, cioè: *il confronto*.

L'ASSOCIAZIONISMO

Ebbene, il processo iniziato negli anni 80 di formazione di vari gruppi di donne nei posti di lavoro, nelle università, nei sindacati e nelle aziende, non solo continua negli anni 90, ma si rafforza, si espande e dà vita ad un nuovo associazionismo tutto femminile che si diffonde nella società civile. Un tipo associazionismo è quello delle professioni. Alcuni di questi gruppi erano già esistenti, tuttavia in questi anni si rinnovano con nuovi programmi e iniziative. Esempi di questi gruppi sono la FIDAPA (Federazione italiana donne nelle arti, professioni, affari) e l'AIDDA (Associazione imprenditrici e dirigenti d'azienda). Altre associazioni invece sono completamente nuove, ad esempio le Donne in carriera, il Comitato delle Prostitute, le aggregazioni di avvocate, delle donne della Confcommercio, delle storiche, le produttrici di vino, le giornaliste, le artigiane. C'è inoltre un'altro tipo di associazionismo che si forma su obiettivi specifici che hanno però una rilevanza politica generale, ad esempio, Selene, donne per la qualità urbana, il Centro studi storici per il movimento di liberazione della donna in Italia, le Donne del digiuno a Palermo dopo l'uccisione dei due giudici che indagavano sulla mafia Giovanni Falcone e Paolo Borsellino ed altre associazioni di donne che danno sostegno alle mogli o madri di uomini vittime della mafia durante i processi oppure nel corso delle contrattazioni con le istituzioni (Doria, 1994: Siebert, 1994).

"un nuovo associazionismo tutto femminile che si diffonde nella società civile"

Tasso di disoccupazione in Italia, per aree geografiche, nel 1994 (dato riferito a sud e isole)



VOLONTA' DI CONFRONTARSI

In concomitanza al fenomeno dell' associazionismo, si delinea negli anni 90 la volontà da parte dei vari gruppi di donne formatisi negli anni 80, di confrontarsi, di conoscersi, di comunicare, di contarsi, di sapere esattamente chi siano e come operino.

Cito a questo proposito due eventi significativi che si sono svolti l'anno scorso uno a Milano e l'altro a Cosenza e che secondo me rappresentano due momenti di svolta. Il primo evento è un convegno tenutosi il 21-22 gennaio 1995 a Milano, che ha visto la partecipazione di ben 600 donne e la presentazione di 21 relazioni sul tema: "Percorsi del femminismo milanese a confronto. Fra privato e pubblico: legami da scoprire, nessi da reinventare". Nonostante il convegno fosse aperto solo a gruppi, associazioni e circoli culturali milanesi, ritengo che sia significativo in quanto dopo anni di lavoro e ricerca autonomi, questi gruppi si impegnano per ben un anno a far sí che si apra un dialogo.

Il secondo evento è una manifestazione di donne svoltasi l'11 novembre scorso a Cosenza lungo il rispettabile corso della città all'ora del cosiddetto "struscio". La protesta era contro "*la condizione minorile della donna che continua ad essere tale*". L'obiettivo è stato quello di smuovere le coscienze sia degli uomini sia delle donne e di denunciare la persistenza nei paesi della Calabria di una "*mentalità arretrata in cui sono le stesse donne a sentirsi inferiori*" (Tinari, 1995). Le promotrici della manifestazione sono state le donne del collettivo femminista Gramigne (le streghe maligne), il Collettivo donne dell'università della Calabria, il collettivo delle studenti medie di Cosenza ed il Centro sociale della città. La manifestazione non à stata soltanto un fatto locale ma ha ricevuto l'appoggio e l'adesione del Coordinamento dei collettivi femministi romani e di molti altri collettivi e associazioni locali e nazionali.

Nella piattaforma di questa manifestazione si legge:

> «Riprendersi le piazze e renderle luogo dove proiettare anche la ricchezza, il sapere e i bisogni delle donne, riappropriarsi di tutti gli spazi negati e concentrare le proprie energie in nuove e costruttive esperienze attraverso un confronto continuo di genere è il fine precipuo che le promotrici si pongono...». «Non ci interessa che ci concedano spazi finora esclusivamente maschili: la loro "emancipazione" non ci riguarda, perchè ci chiede di appiattirci in ruoli, lavori, mansioni degli uomini. Al contrario, parliamo di *liberazione*, cioè la possibilità di esprimerci cosi come siamo, esaltando e non esasperando le qualità che ci rendono *differenti* come donne e come persone». (Tinari, 1995)

L'importanza dell'iniziativa è duplice: prima di tutto sono significativi i contenuti della protesta.

Questi evidenziano e riassumono sia i temi principali che caratterizzano la lotta della donna italiana degli anni 90 sia i loro presupposti teorici. Mi riferisco qui da una parte alla lotta per riappropriarsi di spazi reali, concreti nella società e nel mondo del lavoro attraverso un confronto continuo di genere, e dall'altra al superamento, nel concetto di liberazione, della falsa dicotomia fra lotta per la parità e rivendicazione della differenza sessuale. I due obiettivi sono qui esplicitamente espressi non come due realtà contrapposte ma interdipendenti. In altre parole, si ribadisce con convinzione che la vera parità è irragiungibile senza l'affermazione della diversità dell'universo femminile.

Il secondo aspetto del valore di questo incontro sta nel fatto che avviene nel Sud, e cosí si dimostra che, a dispetto di tutti gli stereotipi, ancora purtroppo dilaganti sia in Italia che in paesi stranieri, le donne del Mezzogiorno sono più attive e più agguerrite che mai. Essendo io stessa una meridionale non posso che confermare la veridicità di questa realtà, nè riesco sinceramente a nascondere il mio profondo compiacimento.

E allora la risposta alla domanda iniziale, cioè se il movimento femminista italiano sia pronto ad affrontare le sfide degli anni 90, secondo me, non può che essere affermativa. Sí, il movimento c'è ed è forte. Le rivendicazioni sono concrete, specifiche, mirate, basate su chiari e convincenti presupposti teorici ed i mezzi per portarle avanti sono, come abbiamo visto, vari e tutti validi: la protesta in piazza, rumorosa, aperta, esplicita per smuovere le coscienze di tutti coloro che hanno orecchie per sentire; i dibattiti nei convegni; l'associazionismo e le riforme legislative.

ASPIRAZIONI E SUCCESSI

In questa parte finale del mio articolo vorrei dare spazio alla dimensione del sogno e della speranza nel vissuto femminile. Desidero pertanto darvi un senso di quelle che sono le aspirazioni delle donne degli anni 90 ed un' idea dei loro successi nel campo professionale.

Incomincio quindi con le aspirazioni e prendo in esame i risultati di un'inchiesta del 1991, condotta dal CENSIS su un campione di 300 studentesse meridionali universitarie e studentesse frequentanti l'ultimo anno di scuola media superiore. L'indagine si propone di scoprire le aspettative e gli obiettivi professionali delle giovani donne del Sud e rivela che nelle scelte di studi le giovani sono motivate o dall'interesse per le materie stesse (il 48.8%) o dagli sbocchi professionali che gli studi offrono (il 27%). Solo in rari casi sono condizionate dalla famiglia (6,5%).

Inoltre la vasta maggioranza delle studentesse (il 97.7%) intende lavorare. E tra queste la maggioranza (63%) preferisce la libera professione alla sicurezza del posto fisso. Nella scelta del lavoro la sicurezza del posto è il principale criterio solo per una minoranza (il 21,7%), mentre per la maggioranza conta di più l'interesse per il tipo di lavoro (29,2%) oppure la crescita professionale (22,0%).

Infine, pur di trovare un'occupazione gratificante, le giovani studentesse sono disposte nel 52,4% dei casi a trasferirsi in una regione non meridionale.

Questi dati rivelano un nuovo dinamismo e flessibilità della componente femminile sia per quanto riguarda l'aspetto della mobilità territoriale che il superamento della priorità data al posto sicuro e fisso. Si evince inoltre dai dati una visione abbastanza ottimistica dell'istruzione e del mondo del lavoro ed anche una spiccata determinazione ad investire nella professionalità.

Desidero aggiungere inoltre che l'importanza di questi risultati sta nel fatto che contribuiscono a sfatare lo stereotipo della donna meridionale tradizionalmente vista come fortemente legata ai condizionamenti della famiglia nonchè poco disposta a rischiare o ad abbandonare la propria terra.

Per quanto riguarda i successi, vorrei proporvi lo scorcio di vita di una donna che come tante altre si è fatta strada nel mondo imprenditoriale attraverso lo studio, l'impegno e la piena esplicazione delle proprie capacità. Ecco allora in breve la storia di Amalia Maggioli, un'imprenditrice riminese, 34enne, con una laurea in economia, sposata con un imprenditore, senza figli, che da 3 anni dirige un'azienda leader nella produzione di ogni tipo di modulo. Ecco quello che ci dice di sè:

> «Dalle mie parti siamo tutti imprenditori.... Anche l'insegnante che va a scuola, deve essere imprenditore. Non è più come una volta: il posto fisso è finito. Dunque o ti arrangi...o ti arrangi. Noi romagnoli facciamo tutti due o tre cose insieme. E le famiglie sono unite: lavorano insieme, nonni, mogli, mariti... Io lavoro in azienda tutta la settimana, al sabato faccio la commessa in libreria, a Rimini... è il mio hobby».

Amalia si è laureata a Bologna in economia e ricorda

> «la mattina dopo la laurea, alle sette del mattino, papà dice: che fai stamattina? capito che tipo? Insomma partii per Londra, per prendere una boccata d'aria, andai all'ostello della gioventù. Due mesi dopo, chiamai papà e lui dice: c'è una novità, abbiamo rilevato la libreria Riminese, te ne devi occupare tu. Rientrai felice a casa, per tre anni non sono riuscita a staccarmi dalla libreria, era diventata come una malattia... ».

"le aspirazioni delle donne degli anni 90 ed un' idea dei loro successi nel campo professionale"

Un giorno è Amalia a chiamare suo padre. Si butta:

> «Papà ... io vorrei un'azienda intera da dirigere...».

Papà Manlio ci pensa una mezza giornata e poi le dice:

> «Da domani sarai il capo della Maggioli Modulgrafica....».

Amalia ricorda il primo anno

> «vissuto tutto con le lacrime agli occhi, in mezzo ai dirigenti che sapevano molte più cose di me».

Riesce ad imporsi con un piccolo trucco:

> «cambiai la disposizione di tutti gli uffici, di tutte le stanze. Era il mio modo per sentirmi più sicura e per far sentire sulla corda i dirigenti».

Amalia adora le auto

> «la nostra – dice – è terra di donne e motori... Noi Romagnoli ci divertiamo sempre. Sai che vuol dire uscire dall'ufficio alle otto di sera e poter prendere la bici per andare sul mare in cinque minuti? Questo incide molto sul carattere... In Romagna si fa amicizia in un attimo e i ritmi sono velocissimi. Ah.... se avessimo noi il mare della Calabria o della Sicilia....». (Tratto da: Barbara Palombelli, la Repubblica, 22 gennaio, 1996. p 9).

Penso che questa nota di ottimismo di sapore tutto marittimo sia forse il modo migliore di concludere questo mia analisi della donna italiana. Sarei felicissima di scambiare opinioni e punti di vista non solo con coloro che, come me, hanno vissuto in prima persona le vicende degli anni 70, ma anche con le giovani e le giovanissime.

BIBLIOGRAFIA

Barbagli, M. (1994). Le famiglie senza matrimonio. In *Stato dell'Italia* a cura di Paul Ginsborg. Milano: il Saggiatore; Bruno Mondadori, pp. 291–294.

Campari. M. G. (1995). Dall'osservatorio sul lavoro delle donne. In *Il foglio de il paese delle donne*. Anno VIII n 3, 31/1/95. Roma: Associazione 'Il Paese delle donne', p.2 speciale.

Conte, M. S. (1995). Le italiane? Quasi schiave. *La Repubblica*, 18/8/95, Roma. p.15.

Del Bo Boffino, A. (1995). Dopo un anno di lavoro. In *Il foglio de il paese delle donne*. Anno VIII, n 3, 31/1/95. Roma: Associazione 'Il Paese delle donne', p.1 speciale.

Doria, A. R. (1994). Una rivoluzione non ancora compiuta. In *Stato dell'Italia* a cura di Paul Ginsborg. Milano: il Saggiatore; Bruno Mondadori, pp. 262–266.

Grecchi, A. (1995). *Pari Opportunità*. Milano: Franco Angeli.

Laviosa, F. (1996). The Italian woman: her presence-absence in the socio-economic tapestry. Relazione presentata all'Istituto italiano di cultura. Edinburgo, 26/1/96.

Maccani, R. (1994). Le azioni positive. In *Orienta Lavoro*, n.8. Trento: Provincia Autonoma di Trento Agenzia del lavoro, pp. 1–2.

Mazzocchi, S. (1996). Più potere alle donne. *La Repubblica*, 22/1/96. Roma, p. 9.

Melandri. L. (1995). La vicenda dei sessi all'incrocio tra origine e storia. In *Il foglio de il paese delle donne*. Anno VIII, n 3, 31/1/95. Roma: Associazione 'Il Paese delle donne', p.1 speciale.

Mottalini, M. (1995). Il lavoro del gruppo A. In *Il foglio de il paese delle donne*. Anno VIII, n 3, 31/1/95. Roma: Associazione 'Il Paese delle donne', p.4 speciale.

Oriani, A. (1995). Donne e sindacato. In *Il foglio de il paese delle donne*. Anno VIII, n 3, 31/1/95. Roma: Associazione 'Il Paese delle donne', p.3 speciale.

Orienta Lavoro (1991). Una stanza tutta per sé e cinquecento sterline all'anno possono ancora bastare? n 6. Trento: Provincia Autonoma di Trento Agenzia del lavoro, pp. 6–7.

Orienta Lavoro (1991). Donne e lavoro nel contesto meridionale. n 8. Trento: Provincia Autonoma di Trento Agenzia del lavoro, pp.2–7.

Palombelli, B. (1996). Le padrone del 2000/4. *La Repubblica*, 22/1/96. Roma, p. 9.

Perulli, A. (1994). Com'è cambiata l'occupazione. In *Stato dell'Italia* a cura di Paul Ginsborg. Milano: il Saggiatore; Bruno Mondadori, pp. 443–446.

Piazza, M. (1994). Il rischio di una nuova marginalità? In *Stato dell'Italia* a cura di Paul Ginsborg. Milano: il Saggiatore; Bruno Mondadori, pp. 266–272.

Pitch, T. (1994). Diritto, diritti. In *Stato dell'Italia* a cura di Paul Ginsborg. Milano: il Saggiatore; Bruno Mondadori, pp. 272–276.

Rossanda, R. (1989). *Le altre*. Milano: Gian Giacomo Feltrinelli Editore.

Saraceno, C. (1981). Modelli di famiglia. In *Ritratto di famiglia degli anni 80* a cura di Sabino Acquaviva, Chiara Saraceno, Elena Gianini Belotti, Carla e Stefano Rodotà, Ermanno Gorrieri, Luigi Cancrini. Roma, Bari: Giu. Laterza & Figli Spa, pp. 44–111.

Sassoon, D. (1986). *Contemporary Italy*. London: Longman.

Schizzerotto, A. (1994). La scuola è uguale per tutti? In *Stato dell'Italia* a cura di Paul Ginsborg. Milano: il Saggiatore; Bruno Mondadori, pp. 558–562.

Scoppa, C. (1995). Per un governo nel segno di Pechino. *Noidonne*, dicembre 1995, p.56.

Tinari, S. (1995). Riprendiamoci la notte. *Noidonne*, Dicembre 1995, p. 73. Roma.

Zincone, G. (1994). Intervista a 'Diverse e leggère' in *Parole per giovani donne, 18 femministe parlano alle ragazze d'oggi*. Chieti: Marino Solfanelli, pp. 51–55.

Tuttitalia, June 1997, No 15, 13–16

Umberto Bossi: the language of secession

Eric Beverly
University of Plymouth

INTRODUCTION

Umberto Bossi has been dismissed by some as a demagogue or some sort of political thug, "a rabble-rouser and a street-fighter" according to one commentator (Frei, 1996). His language has been described as "the language of the bar-room, usually sexist and often phallocratic" (Allum and Diamante, 1996). Giorgio Bocca confirms this impression of linguistic crudity but also underlines the enigmatic nature of Bossi, the simple spokesman of the people:

> "Un bel tipo, come si dice, questo Bossi, generoso e carogna, democratico e dittatore. Ora il rabdomante che sente la presenza dei traditori e dei nemici, quello che 'l'indovina sempre', ora il confusionario, il plebeo che non sa perdere. Per questo lui e il professore Miglio hanno offerto spettacolo osceno, recitavano la parte dei giacobini, dei signori della Convenzione e sono finiti a insulti da carrettiere". (Bocca, 1994)

In spite of (or perhaps because of) these characteristics, he has undoubtedly been effective in his campaign to put the issues which concern him at the forefront of the Italian political scene. It is true that he has been one of the main beneficiaries of the collapse of the political system and the political parties which governed Italy for forty-five years following the Second World War (although he himself claims that it is the Lega Nord which has brought about this collapse); by setting in motion the process which swept away the old order, the magistrates of *Mani pulite* created a situation in which new or previously peripheral political forces (such as the Lega) could occupy the centre ground. It is also true that the pronouncements of the Lega have found a ready resonance in the gut feelings of many people in Northern Italy, who see themselves as the hard-working Northerners obliged to subsidise the economically weak south and exploited by the political manipulators in Rome. Notwithstanding these substantial advantages (to which can certainly be added a protest vote element), it remains a considerable achievement to persuade so many Italians to vote for a party which can now be seen as separatist rather than federalist, a party seeking to break up the Italian state and set up an independent country in the north, Padania.

"a rabble-rouser and a street-fighter"

The message of the Lega is fundamentally a simple one; Bossi himself describes his party as *monotematico*. The purpose of this article is to examine the way in which Bossi seeks to expound this message through an analysis of the language he himself uses. It is based on two documents, both written in 1996, the year of the parliamentary elections which brought the Ulivo government to power but which were also deemed to represent a major success for the Lega:

1. Padania contro Roma padrona[1]: Bossi describes these 'appunti' as "un piccolo contributo per ricordare e chiarire alla militanza attraverso quali vie difficoltose il progetto della Lega abbia saputo avanzare". This document was issued to candidates and supporters prior to the elections of 1998 and is clearly intended for their use in the campaign. His stated intention is to "evidenziare la continuità coerente della lotta per l'indipendenza della Padania"; he provides a brief survey of the Lega's history, presents the case for an independent Padania which should be set before the electors and concludes with a rallying cry: "Figli del grande popolo del Nord: la Padania sarà indipendente!"
2. *Manifesto Bossi*: This document was published by the magazine *L'Espresso* in September 1996, some months after the elections[2]. It is less of a clarion cry than *Padania contro Roma padrona*, a more reflective piece of writing, which nonetheless goes over much of the same ground but which is more concerned to present the case for secession in a more general (Italian and European) context, putting forward economic arguments for the splitting up of the country.

There are also a number of interesting comments on his personal relationships with other political figures, notably D'Alema, Berlusconi and Scalfaro.

'PADANIA CONTRO ROMA PADRONA'

In many ways, Bossi's use of language to emphasise his fundamental ideas resembles a series of hammer blows. In the second half of *Padania contro Roma padrona*, for example, the word 'Roma' is repeatedly accompanied (as in the title) by the epithet 'padrona', until the phrase almost gains the force of an incantation. Furthermore, the same concept is hammered home by other combinations of words with the same basic sense, such as 'il colonialismo romano' or 'il potere coloniale di Roma'. The following passage is typical:

"Lega libera significa Nord Libero. Nord libero significa Nord contro Roma"

> *Referendum: Nord o Roma padrona*
> "Lega libera significa Nord Libero. Nord libero significa Nord contro Roma. Siamo quindi agli ultimi scampoli della seconda battaglia fra Nord e Roma padrona. La seconda battaglia è stata quella in cui la marea della restaurazione[3] ha permesso alle forze politiche del colonialismo romano di riorganizzarsi in parte. Il fallimento però sta nel fatto che nessuno è riuscito ad annientare la forza di liberazione del Nord. Questo lo confermerà la cabina elettorale. Il giorno dopo le elezioni si darà il via all'ultima battaglia, attraverso la quale il Nord schianterà il potere coloniale di Roma. Dopo tre anni di attesa nella fanghiglia delle trincee che hanno salvato loro la vita, gli uomini attendono un segnale di attacco. La lotta sarà sulla protesta fiscale del Nord. Per Roma padrona il tempo è misurato.

Just as Roma is linked to pejorative expressions such as 'padrona' or 'potere coloniale', so the adjective 'romano' is rarely presented in combinations where the effect might be neutral (far less positive). Of the 24 occasions on which the adjective is used, only one falls clearly into this category ('parlamento romano') and this is assuming that no prior prejudice exists in the mind of the reader. Otherwise we find 'il colonialismo romano' (five times), 'il potere coloniale romano, il sistema coloniale romano, il centralismo romano, il gioco romano, i giochetti romani, la rete dei velluti governativi romani, il feudatario romano. Il regime romano' is a combination used only to refer specifically to the political system dominated by Craxi and Andreotti. ('Regime' is in itself a dirty word for Bossi, who likes to use it in combinations such as 'i grandi ladri di regime') 'Il potere romano' is also an unattractive phenomenon for Bossi's potential supporters and in any case invariably occurs in combinations designed to further the negative impression: 'i privilegi del potere romano, sotto il tallone del potere romano, l'incompetenza politica dei segretari del potere romano'.

Thus 'Roma' and 'romano' recur as a terms of abuse running through the whole text.

Another of Bossi's key terms is 'coloniale/ colonialismo'. As has been pointed out above the expression 'colonialismo romano' occurs no fewer than five times. Indeed the word 'colonialismo' is used only in combination with 'romano'. It comes close to rivalling the frequency of 'Roma padrona', when we include the various combinations involving the adjective 'coloniale: potere coloniale' (four times), 'sistema coloniale romano, nemico coloniale del Nord, la subordinazione coloniale della cultura padana'. As he says on more than one occasion, Bossi considers the first past the post electoral system to be a 'sistema coloniale', designed specifically to reduce the electoral success of the Lega.

It is not simply word combinations of this type that Bossi uses repeatedly to drive home his message, but whole sentences which recur in slightly varied form. In the same paragraph as the passage quoted above we find him saying of the other political parties: "Il Nord lavori, che Roma comanda", questa è la sintesi della loro filosofia. And only a few lines later comes a slightly different version: Il motto [ie of the so-called centralist parties] è: "I porci del Nord pensino a lavorare. Tocca a Roma comandare".

Bossi likes to strike twice when the iron is hot; having introduced the phrase 'i grandi ladri di regime', for instance, he makes a point of repeating it only a few lines later.

Another feature of the passage entitled *Referendum: Nord o Roma padrona* quoted above which is typical of Bossi's style is the prevalence of war/battle imagery. Not only does he use the word battaglia three times in this short extract, but we also find other war references ("la fanghiglia delle trincee, segnale di attacco") as well as the verbs of violence, 'annientare' and 'schiantare'. 'Annientare' is something of a favourite of Bossi, occurring 12 times in the course of *Padania contro Roma padrona*. As can be seen from the above extract, 'battaglia' is also key word; clearly battle can be a fairly commonplace political image, but the interesting thing about Bossi's use of it is that on only one occasion is it used in a general sense (the electoral battle); on all other occasions it refers to the battle between Roma and Padania. A specific battle is evoked on three occasions, that of Legnano, where the original Lega Lombarda defeated the Emperor Frederick Barbarossa in 1176; the contemporary significance of this reference is immediately explained: "Il Barbarossa oggi sta a Roma e il suo potere coloniale sarà annientato". Like 'battaglia', 'guerra' generally means the war against Rome; apart from a couple of references to the Second World War, it always refers to the conflict between the North and Rome. Trench warfare seems to have a particular resonance for Bossi, perhaps because it recalls the defence of northern Italy in the First World War against another foreign occupier, the Austrians. He says of the Lega's brief experience of government under Berlusconi: "ogni nostro ministro era solo una trincea per salvare i nostri uomini dal bombardamento a tappeto fatto contro il Nord".

In one instance, however, it is not the repeated presence of a word or group of words in Bossi's writing which is striking but the complete absence of a word. The word is 'Italia'. Not once in the whole of *Padania contro Roma padrona* does he use the word 'Italia', and the adjective 'italiano' occurs only four times. In his appeal to the emotions of northern Italians, he appears to be careful to avoid any reference to a patriotic entity which might still exercise an emotional pull of its own on his potential supporters. (If only in a sporting context, how many potential Lega voters would refuse to support the 'azzurri'?) So the enemy is always Rome: in contrast to the above statistics for Italia and italiano, there are no fewer than 32 references to 'Roma' and 24 to the adjective 'romano'. In *Manifesto Bossi*, which, as we shall see takes a gentler approach to the Nord-Roma conflict, the word 'Italia' does occur on a few occasions, but in most instances we find either references to 'un'altra Italia', a now unattainable goal, or the hyphenated form 'sistema-Italia', an abstraction which can be attacked with impunity ("Il Nord si affrancherebbe dalla zavorra del sistema-Italia; il sistema-Italia è un'astrazione del pensiero; in questa fase per affrontare le acque infide del mercato unico mondiale sulla zattera del sistema-Italia è un suicidio".) There is only one straightforward reference to 'questa Italia', the Italy which Bossi seeks to combat.

Bossi's portrayal of the Italian state is that of a powerful machine, expressed through abstractions, 'lo stato', 'il sistema', 'il regime', whereas the key words used in relation to Padania represent essentially human or collective values rather than abstractions ('il popolo', 'la nazione', 'il cuore'). 'Popolo' is used nine times in the document; on all occasions it refers to the people (sometimes peoples) of the north and on six of these occasions it is used in the combination 'il grande popolo del Nord', the great Northern family whose values are perceived as contrasting radically with the corruption of Rome. The notion of family is one which Bossi clearly seeks to encourage: the Lega is "la figlia del grande popolo del Nord", the 'leghisti' are "i figli del grande popolo del Nord". 'Nazione' too is only used with reference to the north and on two occasions forms the combination 'Nord Nazione' ("una costituzione per la grande Nord Nazione; il grande popolo del Nord, della Nord Nazione, sarà libero"). The authority of the Lega comes apparently from the will of the people. Whereas Rome is driven by self-interest and greed, the founders of the 'leghe' were "la gente più umile che aveva solo il cuore"; and now there is a new phenomenon, "il cuore indipendentista, il cuore che batte a Mantova" (seat of the unofficial parliament of Padania).

Just as Rome is linked repeatedly by Bossi to terms intended to have a pejorative effect ('padrona', 'coloniale', etc.), so also he tries to identify his political opponents with aspects of Italian society which would be unpopular with his electorate, typified as the hard-working small businessman and his employees. Thus he seeks to define (or re-define) the positions of the Ulivo and of the Polo della Libertà, both of whom he sees as having been created principally to combat the growing influence of the Lega.

> Col maggioritario il colonialismo romano ha inteso bloccare il canale da parto del federalismo e la liberazione della Padania. Si trattava solo, a quel punto, di costruire due nuovi poli, a destra e a sinistra. [...] Erano nati in questo modo due poli, in cui si collocarono anche i due grandi poteri reali del Paese: il grande capitale del Nord da una parte, la mafia dall'altra, cioè l'assistenzialismo settentrionale e l'assistenzialismo meridionale. [...] Nel polo della post-sinistra o dell'Ulivo troviamo, quindi: il grande capitale, parte del mondo cattolico e accanto i residuati dell'operaismo. [...] Il polo della post-destra aveva alla base, come potere reale di riferimento, la mafia, cioè la classe politica assistenzialista meridionale.

"Bossi's portrayal of the Italian state is that of a powerful machine"

Having thus linked the Ulivo to big business and trade unionism, and the Polo della Libertà to the south and the mafia (in the same section he also links it to fascism and to the recently discredited regime), and labelled both of them as committed to the welfarism which is seen as draining the Padanian economy, he proceeds to drive home these connections on every available opportunity, particularly in relation to the Right:

> Nonostante Palermo spingesse il suo partito, Fini non sarebbe mai arrivato al Nord senza l'aiuto di un fiduciario milanese dei capitali meridionali, Berlusconi.
>
> [Berlusconi] veniva in politica per trascinare al Nord il meridionalismo.

The 'Polo' is referred to as "il polo del meridionalismo" and "il polo berlusconian-fascista", and the Berlusconi government as "il governo del meridionalismo".

'MANIFESTO BOSSI'

Padania contro Roma padrona may be considered to be typical of Bossi's prose style, but it is instructive to compare it with the later document. The tone of *Manifesto Bossi*, a much shorter

357

document, is more reflective and less aggressive than *Padania contro Roma padrona*, even towards his political opponents. D'Alema he likes and respects as "un uomo di cuore e di principi" and of Berlusconi, who in the earlier text he says "andrà probabilmente all'inferno", he now writes simply: "trovo che sia mosso da una sola molla, l'interesse personale e di clan". The heat of the electoral battle has passed and he is making an attempt to present his ideas in a more constructive way. Curiously Roma is not mentioned once (and nor of course does 'padrona' occur). The adjective 'romano' occurs twice but without any of the pejorative connotations found above. There is only one reference to Roman colonialism in the whole document: the country, he says, is "tenuto insieme dagli interessi coloniali del sistema romanocentrico".

"Bossi is proud to be gruff. It comes naturally, but it is also politically calculated"

'Meridionale' and 'mezzogiorno' are no longer used as near insults, linked inevitably to 'assistenzialismo' and mafia and employed in order to attack his political opponents of the Right. The south is treated with apparent comprehension and sympathy, which Bossi realises may surprise some of his readers:

> La Cassa del Mezzogiorno – non sembri una bestemmia, scritto da me – all'esordio fu un progetto utile e giusto.
>
> L'apparato produttivo del Nord finanziava i consumi del Sud e in cambio il Mezzogiorno offriva un mercato sicuro e protetto per i prodotti delle aziende padane.

The vocabulary of battle and war has largely gone. 'Battaglia' occurs only three times and two of those are references to battles that, according to Bossi, the Lega is not planning to fight, "l'innesima battaglia per un'altra Italia, irraggiungibile, vaga". Similarly, 'guerra' refers to the First or Second World Wars and not to Italian politics today. A new set of synonyms has appeared: 'gandhiana', 'pacifica', 'cecoslovacca', 'consensuale'. Bossi is now presenting himself as the voice of reason, the Lega as the party of peaceful transition. If the Lega had given in to the temptations offered it by the other parties and become a federalist party within a traditional Left-Right system, he tells us, "sarebbe nato immediatamente un indipendentismo di stampo terroristico, e allora il conflitto Nord-Sud avrebbe abbondonato il sentiero pacifico, di tipo gandhiano, che fin qui ha conservato, per prendere una china ben più pericolosa".

This is a different Bossi. Or rather it is Bossi in a different situation, addressing himself to a different readership, and thus adopting a different language to achieve his ends. Bossi may not be capable of reaching Andreotti-like heights of subtlety, but he is certainly more subtle than some would have us believe. The BBC correspondent Matt Frei has written of Bossi's style as an orator:

> Bossi is a rabble-rouser and a street-fighter who would be shunned in more polite times. During the upheaval of recent years he came into his own. On stage Bossi grabs the microphone as if he wanted to throttle it. His voice is gravelly, his chin brutal, his thick bulging lips look bruised and his speech meanders from insult to libellous injury. Bossi is proud to be gruff. It comes naturally, but it is also politically calculated. (Frei, 1996)

We may reach the same conclusion on the language of Bossi's writings. It may at times be gruff, it may meander from insult to libellous injury, it is often violent, not to say belligerent. But it is not always so. *Padania contro Roma padrona* may represent Bossi at his street-fighting best, but the *Manifesto* suggests that he is capable of modulating his tones in keeping with his political purpose. Clearly in neither of these documents does his writing reflect fully the more than robust language of his speeches (not to mention his off-the-cuff utterances), but they do reflect the apparent contradiction in Bossi identified by Bocca. If *Padania contro Roma padrona* is Bossi 'carogna', then it can be argued that the *Manifesto* is Bossi 'generoso'. But to what extent are these variations "politically calculated" (to use Frei's phrase)? He has been described as "a skilled and unscrupulous leader" (Gilbert, 1995), "a masterful and ruthless political tactician" (Frei, 1996), a politician whose opportunism "was reflected in his shrewd political leadership and the flexibility of his ideology" (Farrell and Levy, 1996). It is reasonable to conclude that the language of his writings, like that of his speeches, is as much the result of a deliberate political choice as of the inherent contradictions of his character.

NOTES

1. *Padania contro Roma padrona. Lettera di Umberto Bossi ai militanti per le elezioni del 21.4.96*, available on the Lega Nord Internet site: http://www.leganordsen.it/
2. *Manifesto Bossi* is the title under which this document was published by *L'Espresso*. It consists of a chapter which Bossi had written for a book entitled *Il mio progetto: interventi dei leader della Lega* and appeared in *L'Espresso*, in the edition of 12.9.96, in advance of its publication in book form.
3. 'restaurazione' for Bossi means the restoration of the old, discredited political system.

REFERENCES

Allum, P. and Diamante, I. (1996) The Autonomous Leagues in the Veneto. In C. Levy (ed.), *Italian Regionalism*. Berg, p.155.

Bocca, G. (1994). *Il sottosopra: l'Italia raccontata a una figlia*. Mondadori, pp.153–154.

Frei, M. (1996). *Italy: The Unfinished Revolution*. Mandarin.

Farrell, J. and Levy, C. (1996). The Northern League: Conservative Revolution. In C. Levy (ed.), *Italian regionalism*, Berg, p. 142.

Gilbert, M. (1995). *The Italian Revolution*. Westview Press, p. 50.

Tuttitalia, June 1997, No 15, 17–18

The strategic development of *ab initio* Italian on modular programmes of study

Salvatore Coluccello
University of Strathclyde

In considering entering higher education, students have taken a very positive step towards determining their future. Being a student in the late twentieth century means taking responsibility for one's own learning and helping oneself to prepare for the 2lst century. Language departments are responsible for the design, control and delivery of all programmes of language, ranging from mainstream activities to income-generating courses for the business community, and for meeting the need for an innovative and up to date language teaching and learning programme.

Ab initio Italian is placed in a series of modules which, when completed successfully, will bear a number of credits that students build up towards their final award. Students of the Department of Languages who study Italian may do it *ab initio*. The questions raised in this context include, whom do we teach, what do we teach, and how? Today there is a large and diverse group of students studying Italian because it now features as a popular second language in many departments' degree courses. Given that we have different types of students, is it better to diversify the courses offered to adapt to the various needs?

Researchers are still divided about specialised skills, but the trend is towards the notion that a dedicated *ab initio* language course does not work for several reasons. For example, it is too expensive, whereas a common course for all *ab initio* students is cheaper and is applicable to everyone. The students can develop general skills better than they can acquire specialist skills. There is the opportunity in an *ab initio* course to acquire competence skills, but above all, there is the possibility to raise the students' awareness of transferable skills through the language from zero.

What are the transferable skills? To be able to apply skills to new contexts, university teaching needs to move from a model of teaching knowledge to one of enabling learning. Effective learning is the acquisition of skills with sufficient depth of understanding to be able to apply them to new contexts. Students are more flexible and effective in learning in new situations, constantly reviewing its worth and adapting their model of thinking, taking responsibility for and control of their own development.

"Outside" help is needed to convince the students that a language course touches the parts that other degrees do not reach. A model developed by the CBI and AGR stated that personal and interpersonal skills, communication, information technology, application of number, problem solving and modern language competence should be the outcome of a degree course. The Association of Graduate Recruiters (AGR, 1993) suggested that

> "employers stress the value of (students) being able to explain themselves, to reflect on what they have done and what they have learned from it"

and believed that

> "...the difference between someone who's really average and someone who knows what they want and gets there [is shown in their ability to] articulate what they have gained from whatever experience it is... [what matters is] how they apply their mind to the situation..."

Many employers are dissatisfied with the current level of these skills. Of graduates, 40% said (in 1993) that their courses did not help them to develop sufficient communication skills. Examples of graduate attributes which, according to employers are not sufficiently developed, include oral and written communication skills, time management, critical ability, summarising the key issue, imagination, creativity, and influencing and negotiation skills. Few subjects were discussed with as much energy as the need for graduates to be able to communicate: in writing, in person, in interviews, in groups, in presentations, in foreign languages and in English. "Communication is of the essence" one recruiter observed.

"university teaching needs to move from a model of teaching knowledge to one of enabling learning"

Language itself contains four basic skills, of which two, listening and reading, can be highlighted and provide a solid basis for productive skills. The two others are productive skills, speaking and writing, and these are the driving force of communication. The receptive skills are particularly adapted for work on one's own, and can be carried out with a department's facilities of an open access language learning resource centre, a satellite television studio, audio language laboratories, and the use of the Internet, with some Italian newspapers and magazines on line. Language teaching experts recommend that for every taught hour that a student receives, he or she should spend at least the same amount of time reinforcing and reviewing the knowledge that has been acquired. In plain terms, this means that a student should be doing a minimum of three additional hours of work (and preferably more) each week. The tutor can concentrate on speaking and writing and can raise the students' awareness of transferable skills through an *ab initio* language course using the existing system, the importance of autonomous approaches, support from the human/ echnical lab, for example, or feedback from their tutor (students will normally receive diagnostic feedback on their course work).

A variety of assessment instruments will be used across the programme, including coursework, class tests, practical exercises, reports, fieldwork, seminar presentation, and Pattern of Assessment. These assessment criteria will vary considerably across classes, and will reflect the learning outcomes of the class. In all the language modules there is no formal end of year examination in Years 1 or 2. Assessment is by coursework and practical oral tests at chosen points throughout. Assessment for the language modules is by take-home assignments, end-of-semester tests, in-class assessments, and an attendance requirement of a minimum of 75% attendance for all language modules.

A good framework with part-time or temporary tutors is crucial to the organisation of the course, as are well defined aims and objectives explained to students but also to staff, including temporary/part-time tutors. A well planned framework ensures that the system can work irrespective of staff changes. In addition, there would be pre-planned programmes, a necessity for good co-ordination, a necessity for well-defined marking criteria, a necessity for regular reviews of programmes, and a necessity for fully involving temporary/part-time teachers.

"The approach to teaching and learning overall is based on the responsibility of the self-directed learner, the importance of critical reflection, and on the importance of constructive feedback"

Progression is an important consideration as students have to be aware of their progress, and have to be encouraged. *Ab initio* learners in particular have to keep their motivation. The *ab initio* course has to provide a solid base, be a coherent unit in itself, and each module has to be self-contained and useful, each level being valid in itself (institution-wide), because there will be students who may only be doing it for one year.

Business languages studied are highly practical and are designed to develop personal transferable skills through presentation, group work and discussions. The approach to teaching and learning overall is based on the responsibility of the self-directed learner, the importance of critical reflection, and on the importance of constructive feedback. Within a general teaching/learning framework informed by these principles, the main method of presentation used in class will include: direct input, large and small group discussion, tutor led guidance and demonstration, guided private study, individual guided tasks for completion between class meetings, self-directed private study, individual reflection and analysis, assessment principles, and as a part of the pedagogy appropriate to adult learners, assessment may be continuous rather than a one-off exam.

A typical set of contents for the *ab initio* course covering the most important areas of skills in Italian language would include communication management, personal information, daily activities: weather, timetables, habits, tastes; objects: quantities, prices, description of objects and relationships with them; and shopping: bars, restaurants, social relations: doing things with other people, making appointments, asking and offering things, asking and offering to do things, asking permission, telephone conversations, talking about the past, describing situations, talking about food, describing people and relationships and, of course, talking about the future: plans and projects.

With the course itself, one of the main principles on which my *ab initio* course is based is the need to approach language classes with real life situations, and this will involve the learners personally. The course has to be planned for a wide range of students, but at the same time be flexible in order to add or substitute different material to fulfil different aims and needs. Special material needs to be produced for students of tourism and International Business.

Model: skills required by industry

CBI "Thinking Ahead" June 1994.

Core Skills that the CBI has recommended as the outcome of all learning:

- personal and interpersonal skills
- communication
- information technology
- application of number
- problem solving
- modern language competence

> "Degree courses should ensure individuals take account of their learning and develop their *core* skills" (Association of Graduate Recruiters, 1993, Cambridge).

> "employers stress the value of (students) being able to explain themselves, to reflect on what they have done and what they have learned from it"

> "the difference between someone who's really average and someone who knows what they want and gets there [is shown in their ability to] articulate what they have gained from whatever experience it is... [what matters is] how they apply their mind to the situation.."

I passatempi

28

Nome .... Classe .... Data .... Tempo ....

---

1 a) Leggi le frasi e scrivi le lettere nella tabella.

A Teresa piace guardare la televisione = V
A Maurizio piace cucinare = Z
A Rodolfo piace scrivere = K
A Nadia piace giocare a calcio = P
A Nerina piace nuotare = N
A Maurizio piace ascoltare la musica = E
Nadia è un'appassionata di televisione = F
L'hobby preferito di Rodolfo è il nuoto = M

	🏊	📺	✏	🍲	♪	⚽
Nerina		–	–	–	–	R
Teresa	D		O	–	–	–
Maurizio	–	J	–			–
Rodolfo		–		H	–	–
Nadia	–		–	–	Q	

b) **Scrivi delle frasi per queste lettere: H, D, O, Q, R, J.**

Esempio: A Rodolfo piace cucinare. Il passatempo di Rodolfo è la cucina. (H)

---

2 Chi parla? Leggi i fumetti e guarda la tabella dell'esercizio 1.

a

Sono un vero appassionato dell'acqua e ogni fine settimana vado in piscina. Non mi piace scrivere.

b

Ho molti hobby diversi. Mi piace stare in cucina, seduto alla scrivania e in piscina.

c

Mi piace guardare la televisione e ascoltare musica. Odio tutti gli sport e non sono affatto sportivo.

d

Ho tre hobby: mi piace nuotare, scrivere e guardare la televisione.

★ Quali sono i tuoi passatempi? Fai una tabella o scrivi delle frasi come nell'esercizio 2!

© ALL Italian Homework Activities

Gli animali

Nome .... Classe .... Data .... Tempo ....

1

a) Quali animali domestici sono? Usa la chiave alfabetica e scrivi i nomi.
Incolla o disegnaci sopra delle immagini.

A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z
✿	❂	✳	❄	❅	❆	✲	✴	❉	❊	✻	●	❍	■	❏	❐	✱	❑	▲	▼	◆	❖	◗	✷	✸	▮

a ✲✿▼▼❏

b ✳✿■✿❑❉■❏

c ✳❑❉✳❅▼❏

d ✳✿■❅

e ✳❏■❉✲●❉❏

f ❐❅▲✳❅ ❑❏▲▲❏

b) Usa la chiave alfabetica e scrivi il tuo animale preferito.

2

Quali sono questi animali?

a Io sono molto lungo e snello. Spesso mi puoi trovare nell'erba. Però fai ben attenzione, posso mordere.

b Io sono piuttosto piccolo. Se ti piace mangiare le uova, ti sono simpatico.

c Io sono bianco e abito nei campi. Ho le orecchie lunghe.

d Io sono grande e bello. Posso correre molto velocemente. Se ti piace cavalcare, ti sono simpatico.

★ Descrivi gli animali dell'esercizio 1! L'esercizio 2 può aiutarti.

★ Grandezza? ★ Mangiare/Bere? ★ Colore?

© ALL Italian Homework Activities

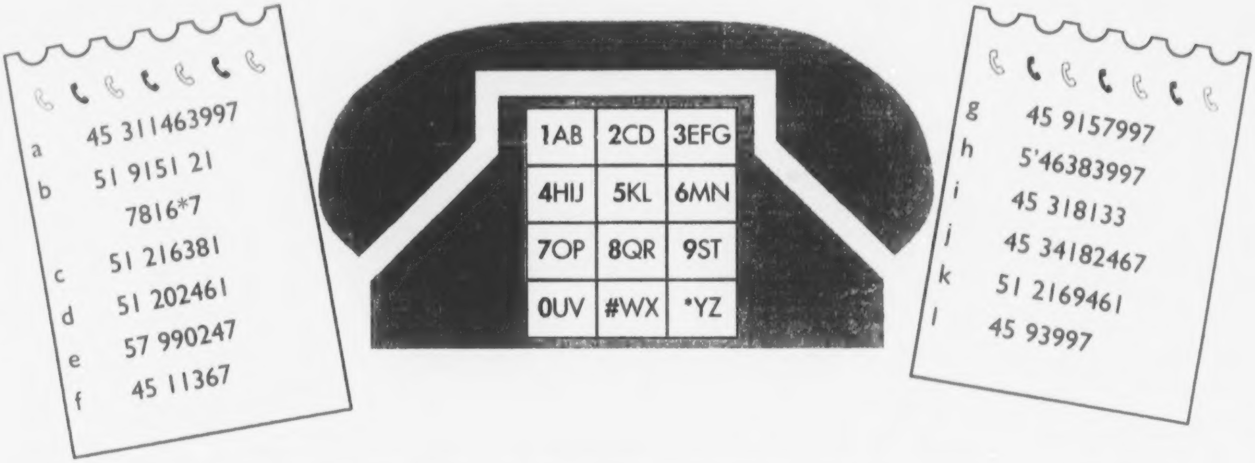
Le stanze

Nome .... Classe .... Data .... Tempo ....

---

1 Usa la chiave alfabetica e trova dei posti che fanno parte di una casa.

Esempio: a) il gabinetto



a 45 311463997
b 51 9151 21
7816*7
c 51 216381
d 51 202461
e 57 990247
f 45 11367

1AB	2CD	3EFG
4HIJ	5KL	6MN
7OP	8QR	9ST
0UV	#WX	*YZ

g 45 9157997
h 5'46383997
i 45 318133
j 45 34182467
k 51 2169461
l 45 93997

---

2 a) Cosa è descritto?

Esempio: a) È il bagno.

a Qui c'è una vasca e un lavabo.
b Quando fa bel tempo qui si può giocare o prendere il sole.
c La macchina abita qui!
d Qui si preparano i pasti. Qualche volta ci si mangia.
e Questo posto è sotto la casa. È molto buio.
f Qui si tengono spesso il televisore e il videoregistratore. È una stanza per tutta la famiglia.
g Qui si dorme durante la notte.
h Qui si mangia.
i Qui c'è spesso una scrivania.

b) **Descrivi le stanze della tua casa o del tuo appartamento.**

Esempio: Abbiamo un salotto molto grande. Qui tutti guardano la televisione.

★ Com'è la tua casa ideale?
Disegna la pianta, poi dalle un nome!

- ★ Quante camere ci sono?
- ★ Quanto è grande la casa?
- ★ Di che colore è dipinta la casa?
- ★ Quali mobili ci sono?
- ★ Dove si trovano questi mobili?

La mia casa ideale ha sei camere e ...
La casa è dipinta di rosso.
Si trova ...

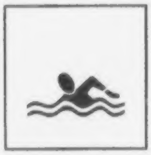
Lo sport

27

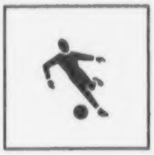
Nome .... Classe .... Data .... Tempo ....

1 Ricerca le parole nel rompicapo e dai un nome agli sport.

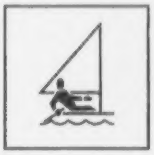
a



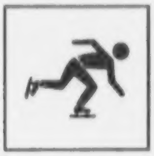
b



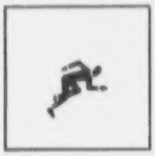
c



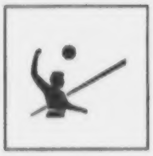
d



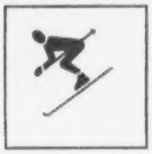
e



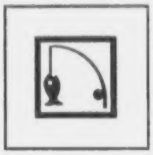
f



g

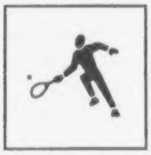


h

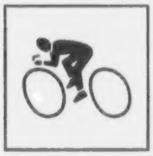


C	Q	S	W	P	L	L	A	B	E	S	A	B	P
O	E	I	R	T	A	Y	U	I	P	E	S	C	A
R	O	N	G	P	A	L	S	D	F	G	H	I	L
S	J	N	U	O	T	O	L	K	L	Z	X	C	L
A	C	E	V	B	L	N	M	A	Q	W	E	L	A
R	R	T	T	Y	U	F	I	V	V	O	P	I	C
A	S	U	D	F	G	H	C	J	E	O	K	S	A
L	Z	X	G	C	V	B	A	N	M	L	L	M	N
Q	W	E	R	B	O	W	L	I	N	G	A	O	E
T	Y	U	I	O	Y	P	C	A	S	D	I	C	S
E	Q	U	I	T	A	Z	I	O	N	E	F	G	T
Z	X	C	V	B	N	M	O	A	S	B	M	G	R
O	I	G	G	A	N	I	T	T	A	P	V	N	O

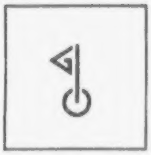
i



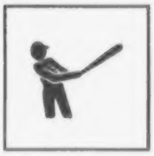
j



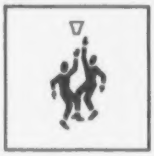
k



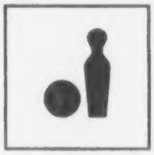
l



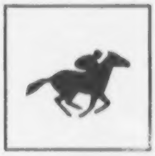
m



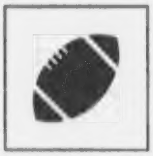
n



o



p



2 a) Vero o falso?

a Ci sono dodici giocatori in una squadra di calcio.
b Per il tennis servono racchette, palline e la rete.
c Il gioco del rugby ha tre tempi di gioco.
d Il windsurf è uno sport acquatico.
e Il vincitore/la vincitrice è la persona che perde il gioco.
f André Agassi è un giocatore di squash.
g Per lo sci campestre ci vuole la neve.
h Un arbitro controlla il gioco.

b) Riscrivi le frasi sbagliate come dovrebbero essere.

Scrivi delle altre frasi "vero/falso" sullo sport! Il tuo compagno/la tua compagna è capace di correggerle?

© ALL Italian Homework Activities

Tuttitalia, June 1997, No 15, 23–25

Harold Acton was my Hero

Gay Marks
Palermo, Sicily

Just published by Troubador Publishing is a new book by expatriate journalist 'Harold Acton was My Hero'. In a not too serious vein, a middle-class Londoner looks back in astonishment at her thirty odd years spent in Palermo, and how she has managed to adapt to the Sicilian way of life.

In this opening extract from the book, the author introduces the island of Sicily, and the people who live there…

INTRODUCTION

I live in Sicily, the large triangular island set right in the heart of the Mediterranean. Although everyone has heard of the Mafia and Mount Etna, they may well be a little vague about the rest. Sicily has an ideal climate, celestial food, a subtropical brilliantly-coloured flora and crystal seas – the sort of place one should be able to be eternally happy in.

An old joke says that when God finished fashioning Sicily and realised that he had created Eden, he hurriedly decided to redress the balance in case the other inhabitants of the Earth should be envious, and so he put the Sicilians there. The joke which the islanders tell against themselves, is supposed to justify what a lot of British holiday-makers out here see as a charming, happy-go-lucky attitude to life. For some of us living permanently on the island, it's not always such rollicking fun.

The other day for instance, I had my wallet stolen on a crowded lunchtime bus. Usually fanatically careful about my personal belongings – keeping them in a buttoned pocket rather than in my easy-to-open handbag – I had momentarily removed my protective hand. The wallet was gone in a moment. I went to report the theft at the *carabinieri* station.

"Pickpocket, bag snatching, mugging or burglary?" I was asked

"Pickpocket."

"This way please."

I was shown into a tiny room containing an oversized carabiniere in his black and red uniform behind an antiquated typewriter, and asked to sit down. A wad of papers interleaved with carbon was rolled laboriously into the machine:

"Name?"

Carabinieri are generally kind-hearted and uncomplicated people. A feeble but evergreen joke says they always go around in pairs as one of them does the reading, the other the writing. Certainly they tend to be from the *paesi* or country towns and villages, and invariably are men of great girth and swarthiness.

After ten minutes I was handed my written statement to sign. It was covered with black thumb marks.

"Why is there a question mark after my name ?" I wanted to know.

He took the paper back. "That's the typewriter: when you press comma, it prints question mark."

My address had been spelt wrong and I was Manks instead of Marks but I let it go; after all I was never going to see the money again.

I can never make up my mind whether things should change out here; whether for instance developing its coastline and mountain villages for large-scale tourism would spell life or death to the island; there's a definite charm in its crumbling urban decay and miles of wild deserted beaches. At the same time, Sicily desperately needs a massive economic boost.

It's a terrible dilemma.

But then I'm English – and illogically so. I want the best of both worlds. Oddly enough, most of us seem to get on surprisingly well out here. Maybe it's because we're an insular people like the Sicilians themselves; maybe it's because like them, we feel ourselves to be in some way "different". But different from what and whom: the continent, America, Africa? That wouldn't surprise me at all. What we mean is that we English are individualistic and totally unlike other Europeans, and we tend I think, to be proud of this diversity. I have clung to my Englishness because such tenacity has been

"when God finished fashioning Sicily and realised that he had created Eden, he hurriedly decided to redress the balance in case the other inhabitants of the Earth should be envious, and so he put the Sicilians there"

inculcated into me. I could quite as easily slip into being a Sicilian if I wanted to. It is just that I won't let myself.

This inner tug-of-war reminds me a bit of E. M. Forster's *Passage to India* in which nice Mr Fielding who teaches in the local English college, is begged by his Indian friend Aziz to "give into the East" and stay in India with him.

That "giving in" has haunted me for years: the relinquishing of home ties, the relaxing of out-of date principles, the acceptance of other ways of looking out at the world. The enormous relief of letting go. Fielding wasn't able to and nor am I. I may be physically present on Sicilian soil, but I'm still terribly English.

In spite of that, I am still here – in, I suppose, one of Doctor Johnson's happier climates. The burden of my own insularity sits slightly less firmly on my shoulders nowadays I must admit – in fact it's definitely slipping. But – a bit to my own surprise – it is still there.

WAITING PATIENTLY IN THE DARK

"What am I doing on this island anyway? I am not a citizen of the world, let alone Europe"

What am I doing on this island anyway? I am not a citizen of the world, let alone Europe, and never will be. What am I doing attending jumble sales in the Anglican church? I don't want a St. Peter's Square snowstorm paper weight or a smelly Forties' edition of Pearl S. Buck; and I defy anyone born in West Hampstead N.W.6 to get excited over how many boiled sweets there are in the jar. Yet this is what I find myself doing.

Why I wonder do I feign interest in the English film club (*Tootsie, Fatal Attraction*) and the visits of H.M. Royal Navy to Palermo? Do I really, really care about the arrival of the new English Chaplain and his lady wife in the city?

As may be obvious, none of these curious goings-on have the slightest relevance to English life as it is today. It's more a prop for the homesick, for the clinging-on members of a long-forgotten and never to be regained England. Here though, we're not in New Zealand (which someone once told me is thirty comfortable years behind the Mother country) or in Maugham's tropics in the thirties; this is Europe today. This is Palermo, Sicily, just two hours and forty minutes flying time from Luton airport.

Just why such an extraordinary state of affairs has lasted well into the nineties must have something to do with that tenacious and rather unhealthy attachment to national identity some of us still seem to have. No English person in their right mind you will say could be so morbidly attached to Marmite, or red jelly or Christmas crackers. Some really are.

But to get back to what I am doing here apart from chronicling this strange world. I arrived in Palermo in October 1963 to fill in a gap before what I supposed was going to be work in London. This Sicilian year was to be fun and warm. Like addled old James Joyce who went to Trieste, I had been hired to teach in the Berlitz School of Languages, and (maybe again like him) I hadn't a single word of Italian.

"Much better, much better" the director insisted when I told him of this lacuna, "they learn more quick."

"They" in fact by some miracle did manage to learn something but whether more quick or not I don't know. I hadn't the slightest idea about grammar – neither how to break it down nor how to teach it. I couldn't even have told you how many tenses there were (are?) in the English language. At least my spelling was good, which it certainly isn't now.

I rented an attic in what is known in Italian as a *quartiere popolare*, a joyfully dirty working class area. The flat was only one room with a large stone sink on the roof outside into which I used to clamber bodily to wash. I paid the equivalent of £6 a month for it, I remember. It's a bijou residence now with variegated geraniums spilling down over the terrace wall.

There were very few English in Palermo then, only a handful of Americans and Irish, and that was it. Most of us taught. The Sicilians were totally mystified at why we had come in the first place and appalled at our intention to stay.

"You can't possibly like it here" they said again and again, "it's uncivilised."

You don't hear quite so much of that today, which is slightly unnerving – especially as I had grown used to being thought civilised. Unfortunately for our English self-esteem, a general levelling-out of social and moral values has brought both islands much closer together. No longer are we the envied perpetrators of "the queue", of self-control (with the accent on the first o), and quiet unhurried elegance. And it serves us right; complacency is a dangerous state.

British phlegm however hasn't completely lost its newsworthiness, and still earns an occasional snigger in the Italian press. The report of a recent tube breakdown for instance spoke of hundreds of Londoners waiting in orderly silence and total darkness for the electricity to be restored.

Quite incredible.

"What would Sicilians have done?" I asked knowing exactly what the answer would be.

"Panicked and screamed" came the prompt reply.

"Really? Why?"

"Because that's the way we are."

If Sicilians can't keep their cool, we English are strangely unpredictable: football riotors, "ooligans" and heavy drinkers for instance. But these, as I always point out, are not exactly English, but British maladies. The Sicilians, who do not wreck their stadiums or have pubs in which to drink themselves silly, seem confused by this.

"English means from England and British means from Wales or Scotland basically" I used to tell my students.

"Ah."

"I mean, if you're Welsh, you call yourself British, not English."

"Not Welsh?"

"Or Welsh, yes."

"But you who are from London, Gay, would not call yourself British?"

"Well no; no I wouldn't. I'm English."

"Mm."

Just as we claim not to understand why Latin people panic on the tube train instead of waiting patiently in the dark, they find our excessive alcohol consumption puzzling. The difference between us is that we criticise, and they don't.

"The further south you go in Europe", I once heard a father telling his young son at Gatwick airport, "the less you find people are able to organise themselves". While this may very well be true, I nevertheless felt it a crude judgement to make; it also upset me rather as I live about as far south as you can go in Europe. People I reminded myself – and especially children – should make up their own minds about what disorganisation implies and whether in fact it can be counted as a positive quality or a shortcoming.

HANDSMOME MEN, BEAUTIFUL WOMEN

A visiting Englishman I spoke to years ago was absolutely floored by Sicilian male youth:

"They're so *slim*!" he breathed.

So slim is not a way I would immediately describe them myself, although I suppose they are less bumpy than their English counterparts. This has a lot to do with clothes, for the fewer you have to wear, the smoother you are going to appear. The visiting Englishman was gay and contemplating beauty from his particular viewpoint. He'd never have used the word "slim" otherwise. But other comments I have heard over the years have been just as odd.

One person wanted to know why Italian men were always touching their crotches, another pointed out how they spat all the time, another asked why they congregated in the village squares; Englishwomen too say they can't understand why the men *stare* so much. I bet they can't.

Do the Italians really bother to wonder in the same way about Englishmen? I'm quite sure they don't. We are terribly critical as a race: why, why do the Italians do this or that, why don't they do it our way? One thing not in question though is Latin beauty: a different kind to our own, and very much in evidence, especially, down here in the south.

It's interesting that in English romantic novels the hero is always tall, dark and handsome whereas in Italian 'Mills and Boons' he is blond with blue eyes. Why each race should see the other's stereotypical male as ideal, I don't really know.

Advertisements too on Italian television invariably show golden-haired children and delicately complexioned housewives – not a dark one among them. Funny.

Blond is evidently beautiful and sells toilet rolls and mineral water.

"Look here Gino, when we had the swarthy Sicilian guy doing water biscuits, sales went down by 30%. We really can't afford to make mistakes like that again. Get a flaxen-haired bambino from the Milan agency or you're out."

"But Vittorio, you said black designer stubble was just what you wanted..."

"Not any more. I'm through with hairy forearms and flashing eyes. People want sweetness and light now. Sweetness and light.....get it? They want cornfields and waterfalls, all that back-to-nature crap. Fat mammas and weatherbeaten old fishermen are out; they don't sell a damn thing."

No visitor to Italy can fail to notice how the races vary throughout the peninsular. South of Rome for instance, you get the olive-skinned, black-haired, dark-eyed Mediterranean, north of the capital are the slightly taller Alpine people with brown hair and brown eyes, while in the Veneto and Friuli regions, the dominant strain is Dinaric or slightly slav- looking. Everywhere up north,you find the tall, fair nordic type, while the Sicilian, as mentioned earlier, is a mixture, thanks to his Greek, Arab, Norman and Iberian ancestors.

Who was Harold Acton?
The library of the British Institute Florence is called the Harold Acton Library, and he left two floors of the Palazzo to The British Institute

"Blond is evidently beautiful and sells toilet rolls and mineral water"

***Harold Acton was my Hero* by Gay Marks, published by Troubador Publishing Ltd, PO Box 31, Market Harborough, Leics LE16 7DT. ISBN 1 899293 01 9, £6.99 (+ 50p p&p)**

Tuttitalia, June 1997, No 15, 26–30

Teaching English in Italy – a review

Tom Baldwin
Università degli Studi di Milano

Martin Penner, *Teaching English in Italy*, published in association with International House, Brighton, 1994. xiv + 206pp. 1 map. Paperback. ISBN 1-873047-16-9. £9.95 (1994)

A book such as this has been long overdue since it is the first of its kind to deal specifically with *Teaching English in Italy* – Teaching English as a Foreign or Second Language, done by English mother-tongue speakers. Written in an unstuffy style, it is a thoroughly practical guide to living and working in Italy. It is also a pertinent and invaluable mini-manual or reference to teaching in a specific learner-orientated context. It is a pity to begin on a negative note, but this otherwise excellent book contains some slip-ups – almost exclusively in the Italian terminology – and of course, three years on there are factual details which require updating in a future reprint.

> **"Italy has been for many years one of the most popular destinations for teachers of English"**

This book is one of a series published in association with International House. Two other titles have been published so far: *Teaching English in Japan* and *Teaching English in Eastern and Central Europe*. For this initiative, credit is due to the publisher – In Print Publishing Ltd – and International House. *Teaching English in Italy* is prefaced by a full-page description of the activities of International House in the UK and abroad, and mention is made of its founders, John (†1996) and Brita Haycraft.

It would have been worth including John's highly acclaimed *Italian Labyrinth: Italy in the 1980s* (Secker and Warburg, 1985, Penguin 1987) and *An Introduction to English Language Teaching* (Longman, 1979) in the 'Selective Bibliography' that constitutes Appendix 7 of *Teaching English in Italy* (pp. 200–202). Brita Haycraft is well known for her books on teaching pronunciation, the latest of which is the two-part *English Aloud* (Heinemann 1994) which, again, could easily have been included in the bibliography, given that the author Martin Penner devotes pages 129–134 specifically to 'PRONUNCIATION' in Chapter 10, *Methods and ideas*, and also pages 167–169 in Chapter 12, *Specific Italian problems*.

The author himself, according to a brief biographical note, is an experienced teacher of English as a Foreign or Second Language, having taught in Germany, Italy and briefly in the Sudan. At the time of publication, he was teaching at IH/Accademia Britannica in Rome. He had taught in Italy – Potenza, Naples and Rome – for only five years when he wrote *Teaching English in Italy*. For this reason, the acute and pertinent observations he has to make about all aspects of teaching English in Italy are all the more remarkable.

As he points out in his brief but to the point Introduction (p. xiii), "Italy has been for many years one of the most popular destinations for teachers of English". The principle avowed aim of his book is simple: "This book is designed to give you the practical help you need to make a move to Italy as trouble-free as possible". I can say that it worked! Even though I have worked in Italy before teaching EFL/EAP in three Italian universities, two *Scuole medie statali*, teaching privately and examining in Italy for the oral part of the Cambridge University EFL examinations (as well as teaching Italian students at university level in the UK), therefore living and working in different places in Central and Northern Italy at different periods in the history of *Lo Stivale* – the early Seventies, almost all of the Eighties and now, again, from 1996, I found Chapter 4, *Documents*, absolutely invaluable and time-saving. A few caveats, however: for an EU citizen, only one, not two as stated, passport photograph is required and no *marche da bollo* when applying for *il Permesso di soggiorno*; also, in Milano, the 'Questura – Ufficio Stranieri' is not actually in Via Fatebenefratelli itself (where the entrance to the main 'Questura' is) but in the street behind, and parallel to, it: via Montebello (p.18). Having applied for 'Residenza' for which there is a five or six months' wait in Milano, I shall – in about seven months' time – be able to obtain a 'Carta d'Identita' (pp. 18–19) which will avoid my having to carry around with me my British Passport – "and the police like it because it is obviously Italian" (p. 19).

Martin Penner also sounds a note of warning: "It is unlikely that you will make a fortune teaching English in Italy" (p. xiii). However, his hope is that by living and working in Italy, "You will also see the country from the inside and arrive at an understanding of its people which goes beyond the usual stereotypical images of excitable, spaghetti-slurping Mafiosi" (p. xiii).To back up that statement, there are interspersed with the main body of the text 'boxes' giving word sketches of real-life experiences encountered by English mother-tongue teachers as well as two interesting appendices – 1 and 2 – entitled 'Case studies – using your experience' and 'Interviews with two English teachers'. Helpful, in getting started perhaps, is Appendix 3 – 'Some English schools' located in Rome, Milan and Naples.

Martin Penner has chosen to focus on those three Italian cities presumably because they are representative of Central, Northern and Southern Italy and he gives precise data (addresses and telephone numbers) on seeking work and accommodation in those particular cities, although there are several references to Turin and Florence. It would clearly have been an impossible task to provide details of, for instance, private language schools where English is taught in almost every town/city in Italy: EFL is widespread, even universal, and is certainly – viewed as a whole – big business in Italy.

It is difficult to make a living exclusively from private teaching, Martin Penner points out, although teachers often 'top up' their main job by doing it. The charges for private lessons vary but, in Milan, I understand that the going rate ranges from Lit. 30.000 to Lit.70.000 for an hour, the latter perhaps for two students learning together: of course, the charge depends on the student's level of knowledge of English. I know, incidentally, of a so-called reputable chain of language schools in Northern Italy that is currently charging Lit. 75.000 per hour to the learner whilst the teacher of English in paid a miserable Lit. 19.000. 'Lettori' (p. 7), by the way, are now officially dubbed 'Collaboratori ed esperti linguistici (di madre lingua inglese)' (cf. my article 'The Italy job: teaching English in an Italian university', *Bulletin* of the Society for Italian Studies (SIS), Number 29, 1996: 4–11).

I am indebted to Martin Penner for drawing my attention to *Secondamano* (p. 48), the free-ad. local newspaper for Milano, published Mondays–Fridays. Through it, as Penner suggests, it may be possible to find a flat. Such was my case – and as he also points out (p. 45), prices are high: I pay Lit. 850.000 per month for a bi-locale – bedroom, *tinello*, walk-in kitchen and bathroom (and hallway). The author devotes four pages to 'Long-term accommodation': "Finding flats in Italian cities is hard", he warns. This time, in Milano, I was fortunate in not having much difficulty although in Florence in the eighties, I had considerable difficulty in a market where the sheer numbers of affluent foreigners including, for example, native English speakers either living permanently there or just visiting push up prices in general, with rents being no exception.

It would be impossible in a review to do full justice to the pragmatic approach that Martin Penner adopts towards *Teaching English in Italy* from every conceivable aspect. The best strategy would seem to be to examine the structure of this book – at once, a guide to travel, living and working, and also a handbook for mother-tongue English language teachers, would-be and actual, in Italy.

"a guide to travel, living and working, and also a handbook for mother-tongue English language teachers ... in Italy"

Teaching English in Italy, then, is divided into three Parts: Part 1, Teaching jobs and how to find them; Part 2, Living in Italy, and Part 3, Teaching English to Italians. There are also seven appendices, the first three and the seventh to which reference has already been made. The rest cover 4. Classroom Italian, 5. Food and drink glossary, and 6. Festivals and holidays. Finally, there is an Index which manages, in just over three pages, to be comprehensive.

It is, I think, worth listing the chapter headings within the three Parts in order to show how eminently practical the topics covered, and information provided, by Martin Penner are. It would be difficult to find anything to add within the chapter subdivisions. Here, then, is the structure by chapter: Part I: Ch. 1, Courses and qualifications; Ch. 2, Job possibilities; Ch. 3, Finding a job; Ch. 4, Documents; Ch. 5, Before you go. Part 2: Ch. 6, Arriving and everyday living (a long chapter, from p. 33 to p.79); Ch. 7, Italy and the Italians. Part 3: Ch. 8, The Italian education system; Ch. 9, Italians as students; Ch. 10, Methods and ideas; Ch. 11, Teaching grammar and functions; Ch. 12, Specific Italian problems; Ch. 13, Teaching business English; and finally Ch. 14, Teaching children.

Martin Penner's first-hand experience of 'Italy and the Italians' has enabled him to write a remarkably insightful Chapter 7, covering as it does Geography and climate, History, Politics – a very succinct but nevertheless helpful survey of (almost) the current situation (itself quite an undertaking when one considers the constant flux and the labyrinthine nature of Italian politics!) – The economy, Character and lifestyle (here the author admits (p. 89, for example) that "to do the subject justice, far more than these few pages would be necessary"; he has done it in seven!) and Essential signs and gestures.

One has the feeling that, before arriving in Italy, Martin Penner probably did not have much knowledge of the Italian language. He almost admits as much in the following quotation: "Italian is not a difficult language to learn, especially if you already have some experience of language learning. If you have time, make the effort to learn some Italian – it will make your entry into life in Italy much easier.

"If you have time, make the effort to learn some Italian – it will make your entry into life in Italy much easier"

Evening classes or teach-yourself books are both good solutions..." (p. 27). In 'Talking to Italians' under the sub-section 'Socializing' in Ch. 6 – mainly outside of the classroom – Penner suggests that "When you are still learning Italian, socializing can be a bit nerve-wracking, but there is no real reason not to have your say" (p. 78). Indeed, he maintains, "The golden rule is:don't be afraid to try – *buttati* (jump in), as the expression goes. Throw caution to the wind and you will be surprised at how much fun you can have with your dreadful pronunciation and ungrammatical phrases" (p. 78). Such advice could be used to encourage learners of Italian in classrooms everywhere! On the use of the different ellocutory forms – 'How to address people', a real-life exercise in sociolinguistics – the writer points out the difficulties of using *lei*: "It can be quite tricky when learning the language to call your interlocuter (sic!) 'she' and conjugate all the verbs accordingly. However, this would never be used in a social situation, and people tend to make allowances for foreigners" (p. 76). Whilst Penner mentions that "'You' in English can be *tu, voi* or *lei*", he fails to explain the usage of *voi* beyond "...voi is formal like vous in French but rarely used nowadays" (p. 76). A word at least about *voi* being used in practice as a kind of sub- stitute plural, less formal, than *loro*, its use in dialects particularly in the South and their influence on usage would have been helpful. Elsewhere, Pinner's familiarity with colloquial, not to say vulgar, offensive or even taboo, terminology in the Italian language, is apparent. Why is it that foreigners always seem to learn these words first? Perhaps it is because their 'communicative value' is high, as Pinner would have us believe: "If the situation gets overwhelming, shout 'Vaffanculo!' ('Fuck off!') or 'Lasciatemi in pace!' ('Leave me alone!') " (p. 57, section on 'Women and Italian men'). Presumably if the language 'communicates', no one is going to be too bothered about the differing grammatical 'person' marked by those verb forms! Having discussed some 'ESSENTIAL SIGNS AND GESTURES' (the last sub-section of Ch. 7), Penner warns that "The gestures which follow ... can give offence if used in the wrong situation. It is probably best not to use them at all until you are very proficient in the language" and gives four examples of which *Cornuto, Culo rotto* and *Che palle* are printed without exclamation marks!

As far as it may be possible to make generalisations, Martin Penner's understanding of the Italians and their psychology is remarkably penetrating, as his experience of them as learners of English as a foreign language demonstrates – cf. Part 3: Teaching English to Italians, some 80 pages of perceptive comments and sound advice on methodology, including a section on 'Functions' (eight pages) which can be integrated into, indeed for many teachers are the very essence of, language teaching that can then rightly call itself 'communicative'. There is something for everyone, no matter how experienced a teacher you may be, in Part 3. The novice teacher, for example, will find Ch. 10, Methods and ideas, useful, whilst, judging from almost 25 years of experience in teaching EFL/EAP/ESP, Italian and French at secondary and university levels, I found extremely competent Ch. 11, Teaching grammar and functions, and Ch. 12, Specific Italian problems.

Having dealt, in Ch. 12, with 'Pronunciation' and 'Grammar', Pinner devotes a section of nearly four pages, to 'Other'. Inevitably, Phrasal verbs (often referred to as 'multi-word verbs', in the current literature) figure. He offers three examples: "'Look for', 'look at' and 'look after', for example, should be seen as completely separate items, as they are in Italian: *cercare, guardare* and *curare*" (p. 172). Other English multi-word verbs could be added *ad nauseam* - 'wait for', 'listen to' – where the preposition required in English before the Direct Object is incorporated in the Italian translational equivalent: *aspettare, ascoltare*. It is regrettable that an invaluable compendium for both Italian learners of English and English learners of Italian is now out-of-print: *English Phrasal Verbs in Italian* by John Blackwood (Hodder and Stoughton, subsequently Arnold, 1985), with the useful adjunct *The English Phrasal Verbs Workbook* and separate Key (Arnold, 1990) by Dimitri Tsekouras, Wendy Ball and Dimitri Zacharopoulou.

Many other verbs, confusing in their usage to an Italian learner, besides *Bring/take/fetch, Remind/remember, Make/do, Make/let, Seem/look/look like*, could have been mentioned: for example, *Say/tell* (cf. *He said me...) is one pair that is not mentioned. Michael Swan's *Practical English Usage*, cited in the 'Selective bibliography', is a fund of such valuable information, as is also J. B. Heaton and N. D. Turton's *Longman Dictionary of Common Errors* (Longman, 1987) and *Workbook* (Longman, 1988), now available in a second edition.

Under *Simple past* (Ch. 11), Penner warns "Confusion may arise when students translate past tenses from Italian" (p. 144) and shows how "All the three past tenses in Italian can sometimes be translated with the English simple past". My own recent experience with some of my students in Northern Italy (*Lombardia*) is that they tend, in translation from English into Italian – the Second Year University examination – to use the *passato prossimo* where the *passato remoto* could be used, a problem that I did not encounter, for instance, in Florence where, apart from the home-based students, there were many students from Southern Italy where a perhaps even excessive, exaggerated use of the *passato remoto* was common.

On p. 147, under the heading *Present perfect (simple)*, Pinner uses a Contrastive Analysis approach familiar also to teachers of Italian: "Lavoro qui da anni (Italian present) – I've worked here for years". This constitutes a "major conceptual problem" according to Pinner, since it illustrates the 'unfinished past' usage, which is taken up again under the heading *Present perfect continuous*, without, however, the Italian contrastive element. Under *Past perfect* (p. 149), no indication is given of a continuous action or state with 'for' as, for example, in "I *had been* learning English *for* five years ..." One might have expected the contrastive approach to have been adopted under the *Past continuous* (p. 145) to illustrate conceptual problems that can arise from a sentence such as "Abit*avo* a Venezia *da* dieci anni". My experience is that confusion usually results from transfer in translation (whether as an intentional, deliberate exercise, or as an unintentional, internalised process). To what extent, therefore, Contrastive Analysis can be helpful in making conscious thought-processes concerning the different uses of tenses between the two languages is a moot point. The debate goes on ...

From the point of view of keeping teachers abreast of trends and currents in methodologies and materials, it would have been worth informing readers of *Teaching English in Italy* of the annual British Council National Conference for teachers of English, held this year from 27–28 February and 1 March at the 'Università degli Studi di Bologna (Facoltà e Dipartimento di Lingue e Letterature Straniere)'. Mention too could have been made of the British Council Libraries and lecture and course programmes in Rome, Milan, Naples and Bologna, whilst in Florence there is, of course, the prestigious British Institute.

On the subject of resources, let us now turn to *Appendix 7. Selective bibliography* (pp. 200–202). This is sub-divided into 'Italy', 'Learning Italian', 'For teaching' and 'Teacher reference'. John and Brita Haycraft's books have already been suggested as additions. Many other titles for a new sub-division on Pronunciation will be found in the Bibliography to my 'Teaching English phonetics and phonology to Italian university students' in *Rassegna Italiana di Linguistica Applicata*, anno XXIX, n 3 (settembre-dicembre), 1997. There is, to my knowledge,only one tailor-made course in pronunciation for Italian learners of English – *Esercizi di pronuncia inglese per studenti italiani* corredati di 2 cassette by Antonio D'Eugenio and Kenneth Thomson (Foggia: Atlantica Editrice, 1988), a course based on the resesrch conducted by Antonio D'Eugenio and published principally in his *Manuale di Fonologia Contrastiva Italiano-Inglese* (Foggia: Atlantica Editrice, 1985).

As far as 'Specific Italian problems' (Ch. 12) are concerned, Martin Penner could well have referred teachers to *Learner English: a teacher's guide to interference and other problems* by Michael Swan and B. Smith (Editors), and in particular in that book to the chapter dealing with Italian learners of English by Alison Duguid. The book was first published in 1987 by Cambridge University Press.

There is a surprising lacuna: there is no section referring to dictionaries, either mono- or bi-lingual. Currently, there are at least four learner's dictionaries of English on the market from British publishers and there are no less than seven – two of which are in two volumes – large Italian/English English/Italian dictionaries in print (not to mention smaller sized ones). Presumably, the writer of *Teaching English in Italy* imagined that his readers would find their own way soon enough to obtaining at least for their own use a bi-lingual dictionary. Suggestions for the sub-division 'Italy' in a future edition of this book could include the *-issimo student guides* to living in Italy, to Rome (also to Florence) by R. Plum (Hull Italian Texts series, Troubador Publishing Ltd, Market Harborough, UK). The three titles listed for 'Learning Italian' include only one modern course – *Buongiorno Italia!* (BBC Video). May I suggest a new course by a former Association of Teachers of Italian (ATI) UK Chairman, Sylvia Lymbery: *Colloquial Italian* (Routledge 1996)?

"To what extent, therefore, Contrastive Analysis can be helpful in making conscious thought-processes concerning the different uses of tenses between the two languages is a moot point"

The 'For teaching' titles, further sub-divided into *Course books – adults, Coures books – children, Supplementary material, Business* and *Videos*, could in a future edition refer to teaching materials specifically adapted for Italian learners, such as: Raymond Murphy con Lelio Pallini, *Essential Grammar in Use: Grammatica di base della lingua inglese*, With/out key. CUP. 1947; Digby Beaumont and Colin Grainger, *The Heinemann English Grammar. Edizione Italiana/Traduzione di Teresa Tonioli. An Intermediate Reference and Practice Book*. With/out answer key. Italian edition 1993 (English Edition 1991) and, for example, W. S. Fowler and Norman Coe, *Test and Practise your English. Edizione italiana a cura di Margherita Cumino. Beginners to Intermediate* (Nelson-Petrini English 1990); also available, *Intermediate-Advanced*. The idea of not including dates of publication is fair enough, since updated editions have appeared since the compilation of this 'Selective bibliography': e.g. Michael Swan, *Practical English Usage*, OUP, Second edition 1995.

In a future edition, two invaluable reference books on Italy, covering every imaginable aspect, could be mentioned – they will most likely be found in libraries, given their cost: Martin J. Bull (1996) *Contemporary Italy. A Research Guide* (Bibliographies and Indexes in World History Number 43), Westport, Connecticut – London, Greenwood Press, and Lucio Sponza and Diego Zancani (1995) *Italy* – Volume 30, World Bibliographical Series, ed. R. G. Neville *et al.*, Oxford & Santa Barbara, California and Denver, Colorado: Clio Press.

Alex Martin's The *General Interruptor* (London, New York, etc.: Viking/Penguin Group, 1989) could be recommended as 'Background Reading' since it describes the adventures of one Paul Smith who, at the age of thirty, gives up his job in Britain and 'sets off on a picaresque voyage of discovery to

Italy' (Inside cover blurb). He finds a job as an English language teacher (formerly known as a 'lettore' – fem 'Lettrice') at the University of Pandoro. Of this novel, Margaret Drabble said: "A very funny but also touching account of the Englishnsn abroad and the comedy of Anglo-Italian misunderstandings ... although the book is a comedy, it is a serious comedy".

"With a little imagination you can organize whole lessons around the label on a tin of beans"

To lighten what could so easily have been reduced to writing exclusively in a hum-drum, matter-of-fact style, even verging on the boring, with the reporting of facts and opinions (sometimes grim) and offering advice, Martin Penner brings touches of irony and humour. Examples are: *Part I. Teaching jobs and How to find them* / Ch. 5. Before you go/ What to take: "*Realia*... With a little imagination you can organize whole lessons around the label on a tin of beans" ((p. 29); "*A kettle*. Not strictly necessary, but the fact that electric kettles are very hard to come by in Italy has been known to cause distress" (p. 29); *Part 2. Living in Italy*/ Ch. 6. Arriving and everyday living/ SOCIALIZING/ Greetings: "*Kissing* ... Finally do not kiss on the lips: that is what Mafiosi do when they are about to bump you off" (p. 76); SOCIALIZING/ Social life and friendship: "... Burping or farting, even among friends, are absolutely not on. They never see the funny side" (p. 77); Ch. 7. Italy and the Italians: "Its (=of the South) 'capital', Naples, gave the world pizza, syphilis and Sophia Loren and it can strike the first-time visitor as an incarnation of sweaty pandemonium" (p. 80); "(On 'Rome and the rise of the Empire') ... The last Etruscan king was Tarquinius Superbus, who was kicked out in 509 BC to make way for the Roman Republic" (p. 82), and finally, "... In 49 BC Julius Caesar came to the head of the empire and, as Shakespeare's play illustrates, was seen off by Brutus and company for getting too big for his boots" (p. 82). Many other examples of stylistic variation make *Teaching English in Italy* an enjoyable, pleasurable and easy read in all its parts.

Teaching English in Italy is no mere travel guide – there are plenty of those already available at airport departure lounge newsagents. Nor does it depict 'Teaching English in Italy' as a necessarily easy existence. It presents the facts as they really are. *Teaching English in Italy* is written on the basis of hands-on experience – a pragmatic approach to Italy deriving from the author's own experience working in the country and his obvious enthusiasm for it and its people. It is a long, hard look at Italy as it really is. Martin Penner's writing reveals him to be an infectiously conscientious professional teacher with a sense of fun as is clear, for example, from the some eighty pages out of the total of 206 on 'Teaching English to Italians').

Teaching English in Italy is to be recommended as essential reading to all mother-tongue – trainee, novice or qualified and experienced – EFL teachers coming from Australia, Britain, Canada, Eire, New Zealand and the United States of America (although conditions and legislation favour EU citizens, as Martin Penner points out early on – p. 29) and planning to work – or who are already working – in Italy. (Incidentally, the methodology Part should be read by some Italian teachers of English too!)

University teachers of Italian in English-speaking countries should bring *Teaching English in Italy* to the attention of those of their students intending to spend an intercalary year during their degree course as a foreign language assistant abroad – they will find themselves 'Teaching English in Italy' living out the realities and facts that this book so excellently describes and analyses.

ITALIAN WEEKEND

20th – 21st September 1997
University of Reading

This course is for all teachers of Italian. Topics covered will include: vocabulary and dictionary skills at A level; Italian media and politics; training students to use learner strategies; Internet for language learning; new GCSEs, Reading and Listening; stimulus for oral production; aspects of the Italian education system; contemporary Italian women novelists.

For more information contact the ALL office on 10788 546443

Tuttitalia, June 1997, No 15, 31–34

Reviews

Carole Shepherd
Reviews Editor

Transit-Tiger Italian

Doug Thompson and Patrick Corness
Hodder & Stoughton, 1996, 54 pages, ISBN 0-340-66975-6

Transit-Tiger Italian is designed for final year degree students of Italian. The methodology underlying the course was originally developed as *TransIt*, a course in translation from a variety of registers of technical Italian into English. The materials have been transported, as *Transit-Tiger* into the hypertext environment provided by programs originally devised at Coventry University for *TIGER* (Translating Industrial German). Though aimed primarily at providing a preliminary experience in translation as a career, the primary function of *Transit-Tiger* is to assist students in extending their range of linguistic competence in both their target and source language.

As a former student of Doug Thompson, and a former translator who has been through the mill of teaching only to return to the field of translation, I was extremely interested in reviewing this package.

Each assignment in *Transit-Tiger* is divided into two separate but interdependent lessons, ideally to separate teaching hours with at least one day between them. In the first lesson students are presented with an on-screen passage in Italian and access to a set of hints or questions in English and to a specialist glossary. By the end of the first hour students should have typed their translation of well-over half the passage and should hand that in for preliminary checking. At this stage the teacher would indicate with agreed symbols (ticks, crosses, etc.) the degree of appropriateness of the translation. The student would then take their semi-corrected first attempt, and with the help of two other stylistically different renderings of the passage (not models), would correct their own first version for final assessment. Neither of the two supplied versions is wholly acceptable or unacceptable. The aim is to make students discriminate between alternatives and assist them in their choice between alternative renderings. At the end of the second lesson the student would hand to his/her tutor a print-out of the first and the second attempt. This would allow the teacher to note how the student's perception of the piece has changed.

The amount of time required to correct the majority of scripts will thus be much reduced. This in turn frees the tutor to assist with specific difficulties of individual students. It also allows the students to work at their own pace and to set their own objectives.

Transit-Tiger Italian does not require more than basic computing skills – the knowledge of how to operate a mouse and a keyboard. It concentrates on linguistic competence rather than I.T. skills. As such it is an excellent tool for the would-be translator who must remain as faithful as possible to the original text and yet at the same time ensure the translation can be read without ambiguity or misunderstanding.

Transit-Tiger Italian could certainly be used by degree-level students of Italian and does offer useful ideas which they could employ to improve the quality of their translations.

I now run a Translation Agency, where the accuracy of the translation is essential to my customers. I feel this package would give students a very good base to begin work in the translation field, with the proviso that they would now have to have more than just the 'basic computing skills'. Perhaps this will require a *Transit-Tiger* version II?

CAROLE SHEPHERD
AccuTrans, Translation Agency

L'ALIGHIERI. Rassegna bibliografica dantesca

Luigi Pietrobono, Angelo Longo,
Editore Ravenna, 7, Nuova Serie gennaio-giugno 1996 anno XXXVII

Il corpo principale del volume riporta tre Lecturae tenute nella 'Casa di Dante' a Roma.

Le prime due sono dedicate ai canti XXV e XXXII del Paradiso (rispettivamente di M.T. ACQUARO GRAZIOSI e L. SCORRANO), mentre nella terza I. BORZI esplora e discute, a quasi un trentennio dalla morte di Bruno Nardi, l'interpretazione filosofica e religiosa proposta dall'insigne studioso. Validità della ricerca filologica e soprattutto vaste conoscenze del contesto storico, filosofico e culturale del Medioevo consentirono a Nardi di proporre e costruire nel corso dei suoi studi un'interpretazione del pensiero politico-religioso di Dante ancor oggi riconosciuto di grande attualità ed equilibrio.

Il volume presenta inoltre una serie di Note di carattere bibliografico di diversi autori (aggiornamenti critici su edizioni, convegni, traduzioni e commenti) e

numerose recensioni sulla più recente produzione di studi danteschi.
allessandra bertini malgarini
Italian Cultural Institute, Edinburgh

Basic Italian Grammar

Tony Giovanazzi

John Murray, 1996, 167 pages, £7.99, ISBN 0 7195 8501 5

Basic Italian Grammar is designed for students who are learning or revising Italian at any level, whether they are supported by a teacher or are autonomous learners. It is intended as a revision aid for those approaching examinations and as an accessible reference guide during an Italian language course. It was not written to replace a course textbook, but rather to complement one.

The main aim of the book is to provide the student with clear explanations of basic Italian grammar, but it also offers a variety of grammatical activities.

Basic Italian Grammar does not assume any prior understanding of grammatical terms It gives simple explanations of the purposes of various rules and structures and includes examples taken from everyday language. Practical activities consolidate understanding of the grammatical structures. An answer key is provided for the independent learner to check his/her answers.

There are 11 sections in the book. These deal with Spelling and Pronunciation; Articles and Nouns; Adjectives; Adverbs; Pronouns; Prepositions; Verbs; Doubts and Commands; Numbers; Dates and Time; Verb Tables; and Answers to Activities. Although grammatical terms such as 'Adverbs' are used, these are further simplified e.g. "describing where, when and how something is done." 'Subjunctives and Imperatives' are described as "Doubts and Commands"

Most of these sections include grammatical explanation interspersed with short activities designed to allow the student the chance to consolidate the grammatical structures. Some activities do require you to look back at a previous page.

There is also a useful index at the back of the book which lists page references, giving Italian words in bold type, e.g. "**alcuni/e** 43" and English grammatical terms in normal type e.g. "indefinite articles 9–11"

The book is printed in black and white and there is no visual material. However the page layout is clear and there is a carefully considered use of boxes.

Basic Italian Grammar is user-friendly and easy to read. The key to the activities is helpful. It offers students valuable advice on structures as well as words and expressions for everyday use. Students of Italian now have a greater choice of grammar reference guides.
CAROLE SHEPHERD
AccuTrans, Translation Agency

Quaderno It n.1. Esame per la certificazione dell'italiano come L2

Livello avanzato

Prove del 1994 e 1995, a cura di Serena Ambroso, Università di Roma Tre-Bonacci editore, 1996 (Lire it.32.000 + audiocassetta)

Il volume raccoglie le prove di Ascolto, Lettura, Composizione e Grammatica (Usi e forme dell'italiano) date nelle sessioni di esame negli anni 1994 e 1995 da parte del Dipartimento di Linguistica dell'Università di Roma Tre, che rilascia un certificato riconosciuto fra gli altri dal Ministero degli Affari Esteri. Le istruzioni per l'uso, le chiavi degli esercizi e le schede per l'autovalutazione e interpretazione del punteggio completano il volume.

Le prove possono essere utilizzate quale esercizio per chi desideri sostenere le prove della Certificazione, ma soprattutto dai docenti di corsi d'italiano all'estero quale cartina al tornasole per la verifica scientifica della competenza generale in italiano come L2 dei propri studenti.
allessandra bertini malgarini
Italian Cultural Institute, Edinburgh

Linguistickers

Linguistickers Limited, 1996, £5.36, ISBN 1-898631-10-7, obtainable from Linguistickers Limited, Rose Cottage, Chaffcombe, Chard, Somerset TA20 4AH

Linguistickers were designed for students who are learning or revising Italian. They are intended primarily for beginners who are well-motivated by their use, but can be used prior to an exchange visit or as a revision aid for those approaching examinations.

The main aim of the stickers is to provide the student with an atmosphere of life in Italy. *Linguistickers* are user-friendly and easy to read. Each sticker contains the word in Italian in large green print, with below in smaller print the English, German and French equivalents. Classroom stickers can be used to label classroom objects in Italian. Home stickers can be used in school as a class activity or taken home as rewards or prizes. Office stickers for office equipment can be used in libraries and school offices to extend language learning beyond the classroom.

Linguistickers use subliminal learning, which does not require dedicated time or effort. They extend the classroom into the home and speed linguistic progress by being a constant reminder of important vocabulary.

Linguistickers are an extremely useful resource, particularly for short Italian courses, where the student has to assimilate a large number of new words in a short time. There is no doubt that many students would be motivated to learn more vocabulary.
CAROLE SHEPHERD
AccuTrans, Translation Agency

Il Gattopardo: An Introductory Essay

Ernest Hampson

Troubador Publishing Ltd, March 1996, 64 pp, £5.99, ISBN 1 899293 90 6, available from Troubador Publishing Ltd, PO Box 31, Market Harborough, Leicester LE16 7DT

Il Gattopardo: An Introductory Essay is a book designed for teachers and students of Italian Literature and the general reader. This could include students in Further and Higher Education as well as adults who are reading or have read *Il Gattopardo* for pleasure.

Giuseppe Tomasi di Lampedusa's *Il Gattopardo* achieved an international reputation during the sixties and has since proved a popular choice for Examination Boards and Higher Educational Establishments.

Il Gattopardo: An Introductory Essay covers the extent to which Lampedusa's personal experience of Sicilian history influenced his work. Ernest Hampson focuses on the novel's historical theme, that of the Risorgimento and its effects on Sicily's ruling classes, as well as on the key theme of death – the death of the protagonist, Don Fabrizio, and the death of the Sicilian aristocratic class which he represents. A section is also devoted to the novel's complex use of symbolic imagery. The book is divided into seven sections:

- The publication of *Il Gattopardo*: 'il caso *Gattopardo*'
- The life of Lampedusa and the origins of his novel.
- The structure of the novel and narrator's voice
- Don Fabrizio and the Acceleration of History
- Don Fabrizio and the Courting of death
- Imagery, Sicily as metaphor
- Conclusion

Page references used throughout the study are to *Il Gattopardo, Edizione conforme al manoscritto del 1957*, published by Feltrinelli. All quotes are given in both the original Italian and the English translation, making this text very accessible to students and teachers.

Il Gattopardo: An Introductory Essay could certainly be used by Advanced students of Italian and would give them an excellent introduction to the text. However, as A Level students are now required to write their literary answers in Italian, it may have been even more helpful to have given at least some part of the book up to an Italian commentary.

There is no doubt that *Il Gattopardo: An Introductory Essay* offers teachers, lecturers and students many useful ideas which they could use to stimulate literary discussions or written work in classes where *Il Gattopardo* is being studied. A very welcome addition to the valuable Troubador Publishing/Hull Italian Texts series! I only wish I had had a copy in the last academic year, when I was teaching this text!

CAROLE SHEPHERD
AccuTrans, Translation Agency

Italian Listening and Speaking, Level 1

Kite Educational Publishers Ltd, 1996, £85.00 per pack, £17.63 per tape, distributed by Kite Educational Publishers Ltd, Craven Court II, Glebeland Road, Camberley, Surrey GU15 3BU

The Kite programme has been developed to provide teaching and assessment material for NVQ and GNVQ language courses. It is based on the 1996 specifications given by the Languages Lead Body. The authors of the programme have tried to show how students can demonstrate evidence of their language skills in a vocational context.

Although the primary focus of the series is GNVQ and NVQ, Italian teachers may well find the material useful for any language course that requires a vocational or practical context.

Italian Listening and Speaking, Levels 1 and *2* are now available and *Level 3* is currently being developed. Each pack consists of the tutor's book and students' sheets. The tutor's book contains preparatory notes, assessment guidance, tape transcripts. There are 25 loose leaf student assignment sheets and an assessment record. An audio tape is available separately and includes 50 minutes of dialogues to support the listening and speaking activities at each level. The material on tape can be monologues, 'eavesdropping' dialogues or interactive dialogues.

The programme allows for an interplay of language skills but for the separate assessment of each skill. Each assignment includes evidence which can be noted in students' portfolios. As well as testing language competence the assignments are also intended to provide a stimulus for discussion about the working life and wider issues pertaining to Italians.

The language units for NVQ use 'range statements' which indicate a range of situations in which students should be competent e.g. telephone conversations, face to face interactions etc. The full Kite programme covers all the range statements at least twice.

The loose leaf material in *Italian Listening and Speaking, Level 1* was carefully selected and includes a blank version of the range map. The following situations are covered in Level 1 Listening: Il negozio di souvenir, l'itinerario ferroviario; il tempo; oggetti smarriti; al cinema; al parcheggio delle macchine rimosse; l'agenda; assenze scolastiche; il trasloco; trovare la fabbrica; la riunione; che ora è?; centro sole; bollettino stradale.

The main aim of the book is to assist teachers to deliver the full NVQ or GNVQ. Guidance for tutors is organised as follows:

- Element and key skills – each assignment is given an element number which indicates the assignment type and the key skills to be covered.
- Scenario – this summarises the vocational context for the assignment.
- Evidence – this section explains the evidence which will need to be produced for the student's portfolio.
- Preparation – this section suggests appropriate teacher preparation
- Assignment notes - this section explains how an assignment may be conducted.
- Additional Assessments – ideas are suggested as to how the teacher may adapt the assignment to test other language skills.

The loose leaf student sheets supplied for each assignment may be photocopied within the institution which purchased the pack.

There is no doubt that *Italian Listening and Speaking, Level 1* offers teachers many useful ideas which they could use with their vocational classes. The pack and the tape would save teachers considerable time and effort when preparing relevant vocational material and devising suitable methods of assessment.

CAROLE SHEPHERD
AccuTrans, Translation Agency

VOCI, Encounters with Italian

Nina D. Glassman and Frederick J. Bosco

University of Toronto Press, March 1997, 64 pp, £18.50, ISBN 0-8020-7824-9, distributed in the UK by Marston Book Services, PO Box 269, Abingdon, Oxon., OX14 4SD

VOCI is designed for 'intermediate' students of Italian. This would seem to imply students who have studied Italian for at least two years, and could include students in Further and Higher Education as well as Adults at night classes.

The main aim of the book is to promote creative expression in Italian. Through a combination of reading and writing activities students learn about Italian culture and history but are also offered a variety of grammatical activities.

The title *VOCI* is well-chosen and refers to the 'voices' in the form of interviews, scenarios, film clips, literary sections, diary entries and illustrations from a number of Italian dialects. The text includes excerpts from Dante, Guareschi, Pirandello as well as interviews with the historian Piero Melograni and the novelist Umberto Eco.

VOCI covers topics ranging from cultural attitude to dialectal variation and these form the focus for the 14 units within the book. Each Unit contains:

- an introductory section which establishes the theme of the Unit and illustrates one or more styles of expression;
- a linguistic section, which includes grammatical explanations, vocabulary study and language exercises;
- a reading selection which expand the topics introduced in the Unit;
- a writing task linked to the Unit's theme.

By way of example, the first Unit in *VOCI*, entitled 'Punti di Vista' compares Italian attitudes to America and American attitudes to Italy. The grammar section covers rules governing Nouns, Adjectives, Comparatives, Superlatives, Present Indicative and Present Subjunctive. For some students this would be too daunting for a first Unit and would need careful handling by a skilful teacher. The Reading Section consists of a letter in which the writer talks about a recent trip to Italy and about forthcoming examinations. The final section of this first Unit asks the student to write an essay about the value of written examinations. Again, the teacher would have to guide and support the less confident students.

The book is printed in black and white and there are some line drawings as well as a number of black and white photographs of Italy. The A4 format means that there is a lot of information to assimilate on each page. Appendices at the back of the book include a 'study aid', which gives an Italian and English rendering of excerpts from Pirandello's Uno, nessuno e centomila; a guide to verb forms and verb tenses; and an Italian-English Vocabulary.

VOCI could certainly be used by teachers of Advanced students of Italian and does offer useful ideas which they could employ to stimulate some lively discussions or written work with well-motivated students.

CAROLE SHEPHERD
AccuTrans, Translation Agency

Notes for Contributors

Contributions
The Editorial Committee welcomes previously unpublished articles, reports and other contributions, which will further the cause of the learning and teaching of Italian. Contributions are expected to fall into one of these categories:

(a) Articles of about 3000 words.
(b) Brief (up to 1000 words) items of information, notes on innovative practice, discussion points (including those arising from previous articles).
(c) Reviews usually of about 300 to 400 words (but longer reviews or review articles may also be accepted). Please send your contributions direct to the Reviews Editor.

The guidelines below are intended to help contributors:

Presentation
Type with double spacing.

Please give your article one title only, not a title and a sub-title, and divide it up with (short) sub-headings. An abstract of about 50 words should be provided.

Give full references for all sources quoted, using the Harvard system. In the text the author's name, year of publication and page number where relevant should be quoted in brackets, e.g.: (Jones,1993, 27).

Please send three copies of the article and keep another for yourself.

Clean copy and articles supplied with IBM or Macintosh compatible disc (MS Word preferred) are of great assistance in reducing printing costs. Graphs, pie charts and other diagrams should be supplied as camera ready, hard copy. If prepared on a computer, graphics files on disk are also of use, presented as TIF or postscript files.

Illustrations
Photographs are particularly welcome, as are charts, diagrams and tables where relevant. Please send these at the same time as your typescript.

Timing
In order to be considered for inclusion in the following issue, articles should normally be sent in by Ist March and Ist September. Where topicality is of the essence, shorter deadlines are possible by negotiation with the Editor.

Tuttitalia, June 1997, No 15, 35–38

News and views

Conference News

The next conference of the Associazione Internazionale di Professori d'Italiano (AIPI) will be held in Italy in 1998. We have received the following information:

AIPI CONFERENCE 1998

TEMA DEL CONVEGNO: "Soavi Sapori della Cultura Italiana"

DATA: 26 - 29 AGOSTO 1998

LOCALITÀ: SOAVE e VERONA

26 agosto	arrivo
27 agosto	apertura del convegno nella sede del municipio di Verona con conferenze nella sede dell'Università e serata all'Arena
28 agosto	spostamento a SOAVE con visita alle cantine locali
29 agosto	chiusura del convegno sempre a SOAVE

SPIEGAZIONE del titolo: "Alla fine del secondo millennio, in un periodo in cui si stanno imponendo nuove realtà e nuovi valori è necessario riflettere come nella lingua, nella letteratura, nell'arte e, insomma, in ogni forma dell'esistenza, le suggestioni ed i condizionamenti legati ai sapori ed ai profumi della tavola scandiscano i ritmi della vita e della cultura italiana."

(Il campo è volutamente vasto sia per tematiche che cronologia. Si incoraggiano relazioni che, tenendo conto del tema suggerito, si rivolgano alla letteratura, al cinema e all'arte italiana in genere.)

Costo d'iscrizione al convegno: Lit 20.000 (studenti = Lit 10.000)

NB. Per favorire i contatti con i docenti locali e incoraggiare nuovi possibili iscritti, il convegno è aperto anche ai non membri dell'AIPI (Associazione Internazionale di Professori d'Italiano).

Eventuali proposte di relazioni (con sommario del contenuto che non superi una cartella) vanno inviate entro il 31 ottobre 1997 al Segretario dell'AIPI: Edmond Hoppe, Avenue de la Basilique 327 Bte 1, B-1080 Bruxelles, Belgium.

Ulteriori dettagli che riguardano le formalità d'iscrizione e la prenotazione dell'alloggio saranno comunicati sui prossimi bollettini AIPI e tramite WWW. Per ulteriori informazioni ci si può rivolgere anche direttamente al segretario, Edmond Hoppe, all'indirizzo dato sopra.

Italian week-end: Corso di aggiornamento d'italiano

4–6 Ottobre 1996 – St. Anne's College, Oxford

Nel bellissimo St Anne's College di Oxford, da venerdì 4 a Domenica 6 Ottobre, si è tenuto il corso d'italiano per insegnanti organizzato, con estrema efficienza, dall'associazione ALL. Numerosi i partecipanti, di ogni grado e da ogni parte del Regno Unito.

Dopo i consueti saluti iniziali, alle ore 18.00 di venerdì, il corso è ufficialmente iniziato con un intervento di Bob Powell, presidente dell'Associazione ALL, dal titolo: 'Target language testing is desirable and possible: true or false?' Bob ha presentato i risultati di una ricerca sull'uso della lingua straniera, *target language*, anche nei test di ascolto e di lettura, ricerca eseguita in vista delle nuove prove degli esami GCSE (tutti in lingua straniera). Tutti i colleghi hanno trovato la presentazione di Bob estremamente utile e stimolante.

Dopo la cena tutti i partecipanti si sono rilassati assistendo al bellissimo film *Il postino*. La prima sessione di Sabato 5 ottobre imponeva una scelta tra 'Presentation of new A level for Italian' di Edward Williams e 'Creative writing' di Derek Aust.

Edward Williams ha esposto con estrema chiarezza i criteri del nuovo esame A level del London Examination Board, mentre Derek ha presentato numerosi esempi di creative writing per diversi livelli. Come al solito la "chiacchierata" di Derek è stata molto apprezzata dai colleghi.

La seconda sessione della mattinata era 'The role of women in Italy and the European context', in italiano, in cui Simonetta Manfredi ha parlato del ruolo della donna in Italia nell'ultimo ventennio, e delle direttive europee che hanno lo scopo di promuovere una maggiore partecipazione delle donne alla vita politica e alla pubblica amministrazione. La presentazione di Simonetta, chiara ed elegante, si è rivelata molto interessante: anche se si è ancora lontani dall'assoluta parità tra uomini e donne, l'Italia sembra essere, almeno in teoria, su posizioni più avanzate rispetto alle direttive europee. Esiste, ad esempio, con sede a Bologna, il Comitato Impresa Donna, che ha lo scopo di rappresentare le esigenze delle donne imprenditrici, e a Rovereto, con il nome 'Cara Città' si è presentata la prima lista tutta femminile.

La terza sessione, alle 12.15, nel *Mary Ogilvie Theatre* era particolarmente interessante per gli insegnanti dei corsi GNVQ. Jo Dotor, del Basingstoke College of Technology, ha dato alcuni suggerimenti metodologico-didattici, del tutto pratici, per 'sopravvivere' in questi corsi, difficili perché frequentati da studenti quasi sempre distratti e demotivati. Come ogni anno, la sessione dedicata allo scambio di materiale e di informazioni è stata 'avidamente' seguita dai delegati che sperano sempre di riportare a casa un gran numero di nuove idee, giochi, attività comunicative che potranno in qualche modo colmare dei vuoti nei loro *schemes of work*. Anche quest'anno le aspettative di tutti non sono state deluse!

Personalmente ho trovato molto utile la sessione di Anna Bartrum, 'Devising schemes of work from Italian material on the market'. Lo scopo del contributo di Anna era quello di presentare un possibile modo di:

- pianificare un programma di studi per una classe, per un periodo di tempo, usando il materiale didattico esistente oggi a disposizione degli insegnanti.
- pianificare una unità didattica.

Nella prima sessione di Domenica mattina, *Il linguaggio dei mass-media*, Anna Proudfoot ha fatto un'analisi approfondita ed intelligente della lingua italiana usata dai mezzi di comunicazione di massa. Secondo Anna il linguaggio giornalistico, non solo si è notevolmente esemplificato per venire incontro alle esigenze di un pubblico sempre crescente, ma si arricchisce continuamente di riferimenti storico-politici, di anglicismi, di linguaggi in codice, di parole più o meno di moda, di *tormentoni* televisivi, dando origine ad una lingua del tutto diversa e sempre nuova.

La presentazione di Loredana Polezzi 'Il neoitaliano in classe' ha idealmente continuato l'analisi della lingua italiana di oggi, con tutte le sue varietà linguistiche.

Loredana ha efficacemente presentato esempi di diversi tipi di linguaggi o registri: da quello idiosincratico-gergale dei giovani a quello tecnologico del computer, del fax, dell' *Email* ecc., dal linguaggio televisivo (scurrile, a volte!) a quello affettivo-regionale (napoletano/romano).

Secondo Loredana sarebbe un grave errore 'oscurare' il problema delle variazioni linguistiche, come cerca di fare un certo purismo tradizionale. Ma è pur vero che noi insegnanti abbiamo un importante ruolo di filtro tra la realtà socio-linguistica della cultura italiana ed i nostri studenti.

Per minimizzare i problemi di comunicazione dobbiamo preparare gli studenti alla comprensione del *neo-standard*, una lingua molto vicina al parlato, ma con più variazioni, e più o meno accettabile da tutti. L'intervento di Loredana Polezzi ha concluso il nostro weekend.

A pranzo tutti i delegati si scambiavano commenti ed impressioni: il *feedback* è stato certamente positivo e tutti i colleghi hanno unanimamente apprezzato l'impegno degli organizzatori del corso: a loro ed alla associazione ALL va il nostro più sentito ringraziamento, con l'augurio che ci si possa rivedere il prossimo anno con un corso altrettanto motivante.

Maria Ursi Amesbury
Language Centre, University of Bristol

Shop till you drop

The Education Show once again provided the platform for thousands of members of the education community to comb Halls 11 and 12 at the N.E.C for the very latest curriculum resources, teaching aids, school management tools and learning resources for their establishment. Subject to an ABC audit, the visitor count indicated that the total number of visitors to the event was 17,170, and those that made the journey to Birmingham were witness to the largest gathering of educational resource suppliers ever assembled in the UK. It was a case of 'shop till you drop' as the education fraternity collectively gathered information, picked up leaflets and brochures, sought product advice, discussed resourcing issues, spent budgets, placed orders and for some, actually took the curriculum resources away with them.

The exhibition officially kicked off in style as Trevor McDonald, Newscaster, addressed a packed auditorium and was quick to acknowledge the merits of The Education Show – "The Education Show is an excellent way of giving teachers new ideas and the support they need to enthuse and educate young people in all areas of the curriculum'. In his speech he was keen to focus on his involvement in *The Better English Campaign* and cited how the campaign 'seeks to give teachers support and inspiration, as they help young people to gain a practical understanding of effective communication skills in the world of work". This was reflected he said, in "the number and standard of entries for this year's *T.E.S.* book awards, books which help foster a deep love of reading in young people of all ages."

The dates of next year's event are 5–7th March 1998. A visit to The Education Show can be used as part of a teacher's INSET programme and head teachers are therefore strongly advised to encourage staff visits. For information on The Education Show at any time in the year, the Internet site can be found at the following address: http://www.emap.com/education/

Education line

Dear Editor

Whether for your own information, as editor of a journal whose work is covered by the British Education Index, or as a potential news item for inclusion in a forthcoming issue, I hope you will find the following helpful. Please don't hesitate to call, write or email if you need further clarification. Feedback of all types is especially welcome in our development project phase.

Educati*on-line* is a rapidly growing collection of complete texts in the field of education and training. It is an Internet resource with the potential to change the way that knowledge is shared, developed and used by the professionals whose work is under-pinned by it. Authors whose work would see only a narrow circulation; project teams whose preliminary results need to be widely aired for feedback and comment; researchers with findings relevant to today's policy debate; conference presenters whose papers need to be archived and available; teachers and trainers with good practice to disseminate: these are some of the sorts of people who are already sending electronic copies of their work into Educati*on-line* for cataloguing and display. Sophisticated cataloguing and search facilities, with immediate desktop availability of whole texts to read and download promise a significant addition to the practitioner's knowledge base.

On-line commentary and critique are also possible. Responses can be posted from the web browser using an on-line form to be moderated, catalogued and included in the database itself. Papers can therefore be offered for general comment prior to or even as part of the refereeing process associated with conventional publication.

Educati*on-line* is a project in the Electronic Libraries (eLib) Programme funded by the Joint Information Systems Committee (JISC) of the Higher Education Funding Councils. It was formally launched at the January North of England Education Conference, with all the main keynote speeches being included as texts in the collection as the Conference proceeded. It is being managed by the British Education Index on behalf of the University of Leeds Library, and is working in partnership with a wide range of organisations, including the British Educational Research Association.

The website can be visited at http://www.leeds.ac.uWeducol. and enquiries can be directed to Sam Saunders at the Brotherton Library, University of Leeds. Telephone 0113 233 5525.

The Italian project in Wythenshawe, Manchester

"Would you like to take part in an Italian Project?"

"What's the alternative?"

"German, and a link with Chemnitz, Manchester's Twin City noted for its chemical industry."

"I think we'll go for Italian and Bologna, then!"

"By the way, any chance of making it Milan, only they've got this football team and...."

No – it didn't really happen this way! There are, in fact, a number of Manchester Primary Schools teaching German and very successful Exchange visits have taken place with the Primary children of Manchester and Chemnitz. There are also significant numbers of Manchester Primary Schools where French and Spanish are taught, since Manchester has a highly successful programme of PrimaryLanguages called 'Contact'.

In the Autumn of 1993 the seven Catholic Heads in Wythenshawe, at one of our half-termly meetings, were asked by our Advisor, Ger Graus, to consider taking part in a five year project to both introduce the teaching of Italian into the Primary Schools and to extend it into the High School, where it was an option at Key Stage 4. There was some light hearted discussion of the joys of Italian life but we quickly got down to the serious business and agreed to take part.

The driving force behind the project has been the Italian Consulate in Manchester. They appointed, and paid, an Italian teacher to work in the six Primary Schools and to liaise with the High School. Tina took up her post in September 1994 and worked initially with the upper Junior children in each School. In a couple of the schools it was possible to teach all of the Key Stage two children. In September 1995 Giovanna took over from Tina and is with us again this year. The Consulate have significantly increased their funding to allow us two teachers instead of one, so in my school, for example, I now have Giovanna for 1.5 days instead of half a day. This has meant a wider range of teaching strategies can be used, in small groups, instead of being constrained to teach only a large, mixed age group class. This is having a significant effect on the quality of learning.

Our own Staff have benefited from the project by accessing Linga Courses in Bologna. The first group travelled to Bologna in February 1994, and since then two further groups have followed the pioneers, a total of some 45 staff in all. There have been both Teacher Exchanges and Headteacher Exchanges over the life of the project. Each of our schools is linked to a *Circolo* in Bologna and we share a number of Curricular Projects as well as making friendships. In May and June of 1996 the first Pupil Exchange took place. This was a real 'First' for Bologna, since never before in Italian history had there been an international exchange of Primary age children. We are currently planning the exchange for next year.

The High School, for its part, has been an enthusiastic partner with the Primaries. They have invested heavily in the teaching of Italian and indeed appointed as new Head of Faculty an Italian specialist. They have links with two schools in Bologna and have also participated in an Art Project, involving a two week stay in Bologna by their children, and a Work Experience project. We none of us consider Italian as an extra but as an integral part of our curriculum.

So where do we go from here? The project has two more years to run and has survived various staff changes including new Headteachers in both cities. We have successfully trained a significant number of staff to at least a basic level, whilst myself and two colleagues have taken and passed GCSE. Several more colleagues are on either the GCSE or another evening course this year. Training, though, is a problem, since it can be costly and there is such a wide range of levels amongst the staff.

The project has also made huge demands on the time of the Headteachers, though class teachers are not affected. Funding for supply cover, and costs not met by Lingua or incurred through our exchange programme, is also difficult to come by, since all our Schools are 'hard up'. Still, we will continue to seek new avenues for funding.

From the children's point of view the project is great! They enjoy their lessons and are making good progress. The parents, too, seem to value the work so we hope it will continue beyond the original life of the project and become a permanent feature of our schools.

PETER ALLONBY
St. Peter's RC Primary, Wythenshawe, Manchester

ILSN (Italian Language Support Network) News

There are currently four regional groups meeting on a regular basis throughout the country. The aim is to put people teaching Italian in contact with each other, and although originally aimed at the secondary sector, the meetings are attended by teachers from the primary, HE and FE sectors as well.

Reading

The Reading group co-ordinated by Ernesto Macaro, has met on a number of occasions during the last two years and is producing tasks and assessment materials for Italian in KS3 and KS4. The topics covered so far are Language of the Classroom, Free Time, House and Home (with photocopiable sheets and cassette on each topic) and work is currently in progress on Daily Routine.

Holidays and School. Materials are available from Ernesto, Centre for Languages English and Media in Education, Bulmershe Court, University of Reading, Reading RG6 1HY (cost £6.80 including postage).

Manchester

There have been four meetings of the Manchester group with some 50 teachers in a variety of sectors expressing an interest in the Network, even though many of them are not able to attend the meetings. The first meeting, hosted by the primary schools teaching Italian, established the purpose of the group and the overriding concern of all present, irrespective of sector, was shortage of resources and materials. As a result of this, the following three meetings, hosted by Roberto Mobili and the Italian Education Department at the Consulate in Manchester, have focused on different themes: the first on sharing materials currently used; the second on Songs and Games (four Italian Consulate teachers working in the primary sector – Giovanna Fassetta, Donato Cammelli, Rosa Maria Macaluso and Marina Viscardi – have begun producing songs on a number of topic areas with supporting packages of worksheets; the third on Reading Schemes and contacts with Italy. A further meeting and a cultural meeting are planned for the autumn. It is also hoped to liaise with the local ALL branch in order to explore possible future projects.

Birmingham

As a spin off from the Manchester group, a number of Italian teachers have held an intial meeting in the Birmingham area. As yet we have not received feedback on how the meeting went or on plans for the future.

Newcastle

After several months of trying to get this off the ground, because of the shortage of Italian teachers and the distances involved between one institution and the next offering Italian, an intensive A Level Italian Language Day followed by a group meeting and a cultural evening were held at St. Cuthbert's RC High School at the end of June. The intensive language day was run by PGCE students from St. Martin's College, Lancaster. The meeting was attended by eight people – a significant number given the area covered – from Sunderland, Newcastle, Hexham and Carlisle! Apologies were also received from Durham and Edinburgh! Apart from being an excellent opportunity to share experience and ideas as well as materials, it was agreed that future meetings would focus on planning a possible 'cultural day' in the Spring as well as on sharing materials on specific themes. Again, liaison with the local branch of ALL is planned...

If by any chance you have not been contacted about the meetings and would be interested in receiving news or attending meetings, please contact one of the following:

Reading: Ernesto Macaro – University of Reading (01734 875123)
Manchester / Newcastle: Anna Bartrum – St. Martin's College (01524 384494)
Birmingham: Rachel Johnson – Wolverhampton Grammar School (01902 21326)

Leonardo Sciascia, Il giorno della civetta (1961)

A tutti i lettori appassionati e gli amici di Leonardo Sciascia – scrittore Siciliano ed Europeo

A Parigi il 20 maggio 1979, Leonardo Sciascia mi concesse gentilmente una lunga intervista di cui circa la metà è stata pubblicata col titolo 'Leonardo Sciascia: l'uomo, il cittadino e lo scrittore' – A colloquio con Tom Baldwin, Con Note, in *Association of Teachers of Italian (ATI) Journal* (Great Britain), Nunber 30, Spring 1980: 30–51 (ISSN: 0262 7833).

L'altra metà doveva far parte di un'edizione del *Giorno della civetta* che il sottoscritto stava preparando (testo integrale nell'originale italiano, con un'introduzione biografica/critica, bibliografia, foto, carta geografica, note esplicative e, in fondo, un vocabolarietto italiano/inglese) per la pubbli-cazione nel 1980 dalla Casa editrice britannica Harrap, come è stato concordato con lo scrittore siciliano ed europeo durante l'intervista, il che spiega la constatazione che funge da prefazione alla parte pubblicata e cioè: "...The other part is incorporated in the forthcoming edition of *Il Giorno della civetta* (Harrap, summer 1980)" (pagina 30). Purtroppo, per vari motivi (lavoro, famiglia), non è stato, possibile allora portare a termine il progetto dell'edizione ad uso di studenti di italianistica di madre lingua inglese.

Ora, invece, avrei intenzione di concludere il progetto, utilizzando la gran mole di lavoro, e di ricerche già accumulati nel tempo.

Comunque, non sarà più possibile far uso della metà dell'intervista che non è stata pubblicata nell'edizione progettatta per il 1980. Da un lato, è stato lo scrittore stesso a dare il suo permesso all'utilizzo del materiale inciso su audiocassette (e in seguito trascritto), soprattutto perchè la parte non pubblicata in quei tempi trattava esclusivamente argomenti e temi pertinenti al *Giorno della civetta*; dall'altro adesso (Palermo, 6 maggio 1997) la signora Maria Andronico Sciascia mi scrive (in una lettera) quanto segue:

" ... Le ripeto che per disposizione testamentaria di mio marito io e le mie figlie *non* autoriziamo (sic!) la pubblicazione di suoi inediti. ... L'intervista* potrebbe fare parte del libro. ..." (*cioe, la metà già pubblicata). Ne sono molto addolorato; anzi non ho parole.

TOM BALDWIN
Università degli Studi di Milano

Opportunities for teachers of Italian

Central Bureau short courses

Two-week courses including language tuition, school visits and methodology updating. Participants with a minimum of three years' teaching experience may also be eligible for financial support from Lingua to help cover travel expenses and insurance, board and lodging and course fees. Next year's courses will take place in Imperia and Venice. For further information contact Marina Raymond, 0171 389 4665.

Lingua grants for INSET activities in Italy

Grants are available for individual teachers to attend in-service training activities in Italy. Combine language and methodology courses, work-shadowing and school visits to suit your own training needs. Funding is available from Lingua Action B to help cover course fees, travel, insurance, accommodation and meals. Some funding is still available for teachers wanting to go to Italy this summer – call Angela Shackleton on 0171 389 4840 for more information. For activities taking place after 1 March 1998, applications should arrive at the Central Bureau's Language Programmes area by 1 November 1997. For further information and an application form, call the Assistant Projects Officer on 0171 389 4916.

Central Bureau penfriends

Our free penfriend service will find individual pen-pals in Italy for your students. For further information contact Marina Raymond on 0171 389 4665. For a class link contact Ibi Apiafi on 0171 389 4419.

Joint Educational Projects

With Lingua Action E, students from Italy and the UK work together on a curriculum-based project, including a fortnight at each others' school or college. Students from any curriculum area – not just the linguists! – collaborate with their Italian peers to produce a range of end-products. Previous projects have culminated in theatre performances, bilingual manuals for vocational training, musical CD-ROMs, story-telling sessions, regional cook-books, environmental audits and tourist guides.

Funding from Lingua Action E contributes towards travel expenses, accommodation in Italy, insurance, meals and certain project costs. The next deadline, 1 November 1997, is for projects commencing after 1 February 1998. Application for preparatory visits for teachers are welcome all year round, at least six weeks prior to the proposed date of travel.

For information about other opportunities for both teachers and students through the Central Bureau, please call the INFORMATION DESK on 0171 389 4004, or contact:

The Central Bureau
10 Spring Gardens
London SW1A 2BN

http://www.britcoun.org/cbeve

For an information booklet and application forms, contact Christine Balogun on 0171 389 4852. (*Bringing Languages Alive*, a new 28 minute video showcasing five Joint Edicational Projects from around the UK, is available for purchase at £19.85 (inc. VAT & postage). Call Bruce Wheeler on 0171 389 4880 to order a copy.)

Language Assistants

It is still not too late for schools/colleges to request an Italian language assistant for the academic year 1997/98. Interested parties are welcome to contact Sarah Prentice on 0171 389 4251.

Room with a View

It all began about four years ago. The school where my husband is deputy head was undergoing reorganisation and he was needed throughout the summer holiday. If I was to go abroad, it would be on my own. What, he asked me, would I like to do? Where would I like to go?

I decided that I would like to begin learning a European language I had not so far attempted. I was, at the time, Head of Modern Languages at a school in Bexley where I taught French and a little German. I had dabbled in Spanish and even Russian many years earlier. Italian seemed the obvious choice!

So I needed to find a language course in Italy and somewhere to stay. I can't remember how I discovered CESA, a company based in Cornwall which organises language courses, and also accommodation, in a variety of countries.

It was, in fact, in conversation with one of the staff at CESA that I learnt of the possibility of obtaining LINGUA funding from the Central Bureau for Educational Visits and Exchanges to support in-service training activities. I duly applied and received an award.

And so began an exciting new adventure. I spent two weeks in Florence studying at the Scuola Leonardo da Vinci, having taught myself at least the rudiments of the language by means of Linguaphone (LINGUA requires applicants to undergo a minimum of 120 hours retraining before attending a course). After two weeks in Florence, I was hooked! So much so that now, three years later, and having applied for and received another Lingua award, I have just returned from my second two-week stint at the same school in Florence.

It's certainly the way to learn a language. When I arrived at the school on the first occasion, I was tested and placed in the second of six levels. For the first two days I understood virtually nothing! Nobody spoke any English, although there were some French speakers in my group, which helped me over the initial hurdle. Then, on my third day, somehow, I began to make sense of the language bombarding my senses. From then on, everything was plain-ish sailing.

When I returned after the first visit I continued studying at evening classes and the following year took a GCSE in Italian and, a year later, the Institute of Linguists Intermediate examination.

This year I stayed just outside the city up the hills. I had now been promoted to level 4, which was quite stretching! Each day started with two hours of grammar (all in Italian of course), followed by a break and then two hours 'conversation'. There were eleven of us in the group from a wide variety of countries including the Netherlands, America and Croatia. We took it in turns to introduce topics, leading to general discussion; we also read and exploited a range of texts, literary and non-literary.

I hope to be able to use my knowledge to teach beginners' Italian and I am now looking for ways to maintain the relative fluency I have gained. Any ideas?

JACQUI POOLE
Rochester

new for all language teachers!

A GUIDE TO TEACHING LANGUAGES

CONCEPTS 10 CONCEPTS

Terry Atkinson and Elisabeth Lazarus

A ready guide to the process of language teaching beginning with an overview. Each of the subsequent chapters is concerned with a particular stage in the teaching process but is discussed in the overall context of Modern Languages Teaching today.

ISBN 0 7487 3151 2 **Price: £7.99** **Publication September 1997**

Target Language Testing (January 1998)
Differentiation (June 1998)

MGP INTERNATIONAL

The Concepts series is a series of twelve handbooks published by ALL in collaboration with MGP International.

Order now from ALL!

Classroom Resources

Italian Homework Activities

by Remo Nannetti

Sheets providing varied activities and puzzles suitable for working on at home and relevant to all levels of ability. Specific grammar and general language points are tested, as well as dictionary work. A glossary is included to familiarise students with the language used in the rubrics. Answer sheets permit self-checking. Topics: everyday activities; personal and social life; the world around us.

Price: £30.00 + £2.00 p+p. 10% discount for members.
Available from the ALL, 150 Railway Terrace, Rugby CV21 3HN.

ITALIAN
Homework
Activities
Remo Nannetti

BEST COPY AVAILABLE

The World's Most Trusted Dictionaries

Oxford – the world leader in authenticating new words and describing language – has developed the most rigorous research programme in operation anywhere in the world today.

The World Reading Programme

Tracking the growth of English language worldwide lies at the heart of this, the world's greatest language research programme and the most comprehensive one in operation in the world today.

The British National Corpus

Oxford's lexicographers have access to this unrivalled, balanced collection of 100 million words of text representing every kind of writing and speech.

Rapid-Access Design

Oxford's new quick-access page designs offer special typefaces and symbols to ensure exceptional clarity.

Special Treatment of the Core Language

Extended treatment of the core vocabulary offers the user step-by-step guidance.

Translation Signposts

A clear, efficient system of signposting has been devised to enable the user to select the most appropriate translation every time.

Richest Choice of Words

Combining a comprehensive vocabulary with all the variety of idiomatic and colloquial language.

FRENCH

The only corpus-based French dictionary available, offering the most accurate picture of the language ever. 17 titles in the range.

New

GERMAN

Outstanding clarity, scope, coverage, and accuracy. 14 titles in the range.

New

SPANISH

The first truly comprehensive description of Spanish throughout the world, covering 20 regional varieties. 9 titles in the range.

ITALIAN

Up-to-date and reliable coverage of modern Italian. 4 titles in the range.

RUSSIAN

Comprehensive coverage including US English and regional Russian variants, reflecting the most recent changes in both languages. 5 titles in the range.

ENGLISH

Oxford offers the most trusted range of English dictionaries and thesauruses available anywhere in the world today. 28 titles in the range.

Inspection copies: to order call 01536 741171

For catalogues or other information call the Reference Marketing Department on 01865 267072

BEST COPY AVAILABLE

TUTTITALIA

June 1997 No. 15

Contents		Page
Editorial		2
Sara Laviosà Braithwaite	Il movimento delle donne in Italia: sfide passate e presenti	3
Eric Beverly	Umberto Bossi: the language of secession	13
Salvatore Coluccello	The strategic development of *ab initio* Italian on modular programmes of study	17
Gay Marks	Harold Acton was my Hero	23
Tom Baldwin	Teaching English in Italy – a review	26
Homework Pack sample		19
	Reviews	31
	Notes for Contributors	34
	News and Views	35

150 Railway Terrace, Rugby CV21 3HN. Tel: 01788 546443 Fax: 01788 544149

TUTTITALIA

JUNE 1997 No 15

ASSOCIATION for
LANGUAGE
LEARNING

TUTTITALIA

The Italian Journal of the Association for Language Learning

Italian in Higher Education: the student and the programme perspectives

Contemporary Italian: dialect, borrowing and the 'neo-italiano'

Analysing language and images in film

DECEMBER 1997
No 16

FL 026187

ASSOCIATION for LANGUAGE LEARNING

Officers of the Association

President	Margaret Tumber
Past President	Madeleine Bedford
President Elect	Peter Downes
Honorary Membership Services Officer	Jackie Meikle
Honorary Finance Officer	Alan Jones

Staff

Director	Christine Wilding
Deputy Director	John Fergusson

Italian Committee

Derek Aust (Chair), South Devon College
Anna Bartrum, St. Martin's College, Lancaster
Julie Beverly, Plymouth Business School
Mariolina Freeth, Islington VIth Form Centre
Jenny Jackson, Bedfordshire Upper Schools
Teresa-Lorusso-Gibson, Trinity School, Leamington Spa
Ernesto Macaro, University of Reading
Giovanna Muszynska, London
Alessandro Nigro, Italian Institute
Hilary Reeves, John Mansfield School, Peterborough
Carole Shepherd, St. Mary's Comprehensive School, Newcastle-upon-Tyne
Jocelyn Wyburd, University of Humberside

Tuttitalia is published twice a year, in March and September. It is supplied free to those who choose it as one of their two specialist language journals in addition to *Language Learning Journal*, and is available on subscription to libraries and individuals. For subscription details, see ALL address below.

Other journals published by the Association for Language Learning

Language Learning Journal, German Teaching, Vida Hispànica, Francophonie, Rusistika, Dutch Crossing (published by the Centre for Low Countries Studies), Language World Quarterly Newsletter.

Advertising

All enquiries should be addressed to the Advertising Manager at the address below.

Contributors

Contributions to the journal are welcome. For details, see page 25.

Association for Language Learning, 150 Railway Terrace, Rugby CV21 3HN.
Telephone: 01788 546443. Fax: 01788 544149. Email: LANGLEARN@aol.com
Registered Charity No. 1001826

ASSOCIATION for
LANGUAGE
LEARNING

Tuttitalia

December 1997 · No. 16

Editor
Anna Bartrum
16A Lake Road
Keswick
Cumbria CA12 5BX

Reviews Editor
Carole Shepherd
58 Beatty Avenue
Jesmond
Newcastle-upon-Tyne NE2 3QN

News Editor
Julie Beverly
29 Cedarcroft Road
Beacon Park
Plymouth PL2 3JX

Editorial Board
Derek Aust
Anna Bartrum
Julie Beverly
Mariolina Freeth
Jenny Jackson
Ernesto Macaro
Giovanna Muszynska
Hilary Reeves
Carole Shepherd

Published by
Association for Language Learning

Design and Typesetting
Troubador Publishing Ltd
PO Box 31, Market Harborough
Leics LE16 7DT
Email: troubador@compuserve.com

Printed by
Stephen Austin & Sons Ltd
Caxton Hill, Hertford
Herts SG13 7LU

ISSN 0957 1744

Contents

Editorial 2

Carrots and sticks: motivations and expectations in the Italian undergraduate experience
Sara Chorley, Danielle Hipkins, Kate Lyons and Gabriella Procida 3

Lexical borrowing: research and teaching
Howard Moss 8

Italian and dialect in Abruzzo
R. Hastings 12

Neo-italiano in the classroom
Loredana Polezzi 17

La lingua e l'immagine nel testo cinematografico
G Paola Pinna 26

Reflecting on language programmes: change and innovation in Higher Education
Roberto Di Napoli 31

Homework Pack sample 19

News and Notes 37

Notes for Contributors 25

FREE CLASSROOM RESOURCE MATERIALS

One of the reasons for changing over to an A4 format is to permit the inclusion in the journals of materials that can be used immediately for teaching purposes.

We have included some sample pages from the ALL Classroom Resource series (available also in German, French and Spanish).

For future issues, readers are invited to send in pages of resource material (any level, any sector) which they are willing to share with colleagues. They must be in A4 format, typed / word processed, and free of any copyright restrictions (this includes graphics).

DON'T SHY! SHARE AND SHARE ALIKE!! EVERYTHING IS GRIST TO THE MILL!!

Tuttitalia, December 1997, No 16, 2

Editorial

Anna Bartrum
University College of St. Martin, Lancaster

Loredana Polezzi
University of Warwick

This issue of *Tuttitalia* is the first of two collections of articles first presented during successive *Italian Language Days* held at the University of Warwick between 1995 and 1997. The idea of publishing some of the contributions (mostly in revised and updated versions) came first of all from colleagues in Secondary, Further and Higher Education who attended the events. Andrew Wilkins was then consulted and all the work which has gone into writing, collecting and editing the articles would have been unthinkable without his immediate and enthusiastic support for the idea.

The six articles in this issue were originally part of three different conferences, devoted, respectively, to *Italian Language Teaching – Italian Language Research, Varieties of Contemporary Italian in the Classroom*, and *Beyond the Curriculum: Continuities between Secondary and Higher Education*. The single most important principle behind the organization of the Warwick conferences is to provide a forum for dialogue between specialists, practitioners, researchers and learners of Italian who operate at different levels within the education system. What we are hoping to present here is a varied selection, which will give an idea of the different perspectives and experiences of both authors and audiences. While it is impossible to reproduce on paper the liveliness of the debates which characterized each event, we are sure that all authors would want to thank participants for their stimulating responses and contributions.

The first article is written by a group of university students who have analysed the pros and cons of 'an Italian education' from their own perspective; their contribution is certainly relevant to all of us who are involved in the teaching of Italian, particularly for its insights concerning the continuity (or lack of it) between Secondary and Higher Education. The next three pieces deal, from different perspectives, with the changing nature of the Italian language and its effects on the teaching and learning of Italian as a Foreign Language: Howard Moss illustrates myths and realities of lexical borrowing, commenting on the effective impact of English on today's Italian, and on the way in which students can discover it for themselves; Robert Hastings draws a lively and significant picture of the way in which dialect and standard language interact in a specific area of the Abruzzi, reaching important conclusions about the relevance and acceptability of regional forms for teachers and learners; and Loredana Polezzi discusses traditional attitudes and methodological principles which influence the debate on 'varieties' of Italian and their role in the classroom. In the next piece, Paoia Pinna presents a detailed analysis of a few sequences of one of the most famous Italian films of all time (*Rocco e i suoi fratelli*), demonstrating how the combination of images and language can be exploited to reach a fuller understanding of the cultural issues which are at the core of the film. Finally, Roberto Di Napoli's article questions traditional structures and divisions within the field of Modern Languages, raising a series of professional and educational issues which are vital to the future of the subject (and of those who work within it).

Last but by no means least is the news section, with reports on the Italian Day in London, the Italian Weekend in Reading and the Imperia Course, illustrated by some fine examples of poetical genius! Unfortunately, due to pressure of space, the reviews section is being held over to the March issue.

Could we finally take this opportunity to encourage all of you to think about contributing to *Tuttitalia*. Contributions can be as long or as short as you like, can be a 'write up' of a talk/session you have run, be practical tips and/or good ideas, information about what is going on Italian-wise in your neck of the woods, examples of teaching materials which you have devised... The aim is to have variety, with something which caters for everybody... But we can't do this without your help.

We look forward to hearing from you...

Tuttitalia, December 1997, No 16, 3–7

Carrots and sticks: motivations and expectations in the Italian undergraduate experience

Sara Chorley, Danielle Hipkins, Kate Lyons and Gabriella Procida
University of Warwick

INTRODUCTION

As four people who are very close to the Italian undergraduate experience, either having left its familiar territory this summer or the previous one, we are not aiming to give a formal or an objective assessment of it. On the contrary we were originally asked to give an impression of the emotions and issues raised during our experience as undergraduates, concentrating in particular on the fluctuating motivations and expectations behind the study of the subject. Whilst we tried to speak to as many people as possible about their experiences this survey was restricted to the undergraduates and graduates of the Italian department of the University of Warwick, pupils of our own previous schools and our own experiences.[1] During our collaborative discussions we found that certain issues recurred which we have condensed under the sub-headings of this article. What we have tried to create from this limited amount of research is an up-to-date reflection of the variety of reasons for and reactions to studying Italian at one English university. Although the experience of learning Italian has much in common with the experience of studying any foreign language we have also tried to focus upon what is unique to Italian. In an environment where the importance of regarding the student as a 'customer' is becoming, albeit very contentiously, an influential factor in the organisation of all universities, the need for a two-way communication process across the student-teacher divide has never been greater and we hope this study provides a small contribution to that process.

WHY STUDY ITALIAN?

> "They have great football, wine and women...what more of a reason do I need to learn Italian?"

are the words of one first year student regarding his motivations for choosing to study Italian at the University of Warwick. This light-hearted comment does indeed reflect the number of people attracted to Italian by the richness of Italy's traditions, sporting or otherwise, and as a result of its popularity as a destination for the thriving cultural tourism business. A survey conducted on sixth formers and existing students of modern foreign languages at the university revealed nonetheless numerous and extremely diverse reasons for embarking on a degree course in Italian.

The considerations which influence such an important decision as that of beginning the four-year course centre around the course content, the university itself, expenses and, most importantly, the opportunities offered on both a personal and professional level. Undoubtedly, these factors will undergo some changes in the wake of the Dearing report: the element of personal development offered by a degree course may become secondary in importance to the financial incentives or improved job prospects ensuing from any form of Higher Education. In addition one of the greatest attractions on a linguistic, cultural and personal level, the year spent studying abroad, may even be squeezed out of degree courses by financial constraints.[2]

"What we have tried to create from this limited amount of research is an up-to-date reflection of the variety of reasons for and reactions to studying Italian at one English university"

The principal attractions of degree courses involving Italian inevitably show some slight variations along the path from sixth form to final year, however some common denominators remain throughout. The possibility of spending time abroad and the fact that qualifications in languages are a bonus in the job market serve as 'carrots' for students at all levels, yet perhaps the most appealing aspect of Italian is the variety and versatility offered by the course. Indeed, degrees in which Italian forms a component offer the self-perpetuating motivations of learning a language, reading literature in the target language and studying a different culture. But at most universities where Italian is offered the language can be combined with a wide variety of subjects, ranging from English and Art History to Economics and Engineering. Italian may therefore be studied as the result of a personal interest, as the key to one's career or a combination of the two. In both cases the course offers the chance to develop some extremely useful 'hard' skills, namely those of oral, aural and written fluency in a European language. At the same time there is the development of the much debated 'graduateness' and transferable skills, which are harder to define, but amongst which we would include an ability to collate and analyse information, an intensive training in communication skills, particularly oral presentation and a mature awareness of cultural difference.

The fact that Italian courses can begin from scratch is an added attraction, as students who have discontinued studying the most popular National Curriculum languages of French and German still have the chance to take up a foreign language. One sixth form student, indeed, states that

> "... with Italian, another door is open to me: I dropped French after my GCSE's, and regretted it afterwards. Languages are important for variety, as well as being an asset when job-hunting".

Many students regard the fact that Italian is not offered at many universities as positive: it gives a sense of exclusivity, as well as the feeling that their knowledge of Italian, as opposed to more popular European languages such as French, will render them slightly more interesting and unusual in the eyes of an employer. Others, however, feel that whilst a degree in Italian would be an advantage in the job market, a more widely-spoken or commercial language, such as German, would be even more useful. It is interesting to note that the third and fourth year university students surveyed express a greater preoccupation with life beyond university: their motivations appear to centre more around their forthcoming finals and eventual careers, whilst the first year students are more stimulated by the personal enjoyment and interest offered by the course, as well as the approaching year abroad, the importance of which is discussed in the following section.

The overall impression gained from the survey is extremely positive; students view a degree course in which Italian features as a means of developing new skills and personal interests, learning about another culture, and opening the gateway to further studies or employment. Italian is remarkable in its ability to hold so much appeal, on both a personal and professional level, to students often from very diverse faculties. As long as the subject itself offers such great variety and can be combined with so many different options, one hopes it will continue to attract students from across the board, who will be motivated by the opportunity of discovering Italy's language, history and culture.

"Italian is remarkable in its ability to hold so much appeal, on both a personal and professional level, to students often from very diverse faculties"

THE BIGGEST CARROT?

The year abroad must surely be counted as one of the most important motivations for students choosing to study Italian at degree level, perhaps particularly where Italy is concerned. It has become an almost conditional and certainly integral part of most foreign language degree courses. Regardless of whether students are required to spend their time teaching conversational skills to pre-university students or adapting themselves to an alien education system, the majority of pupils who undertake this unique experience both eagerly embrace and praise the opportunities and independence it offers.

At the University of Warwick students reading Italian spend their second year abroad to facilitate the integration of advanced and beginner students in the third and fourth years. Using data from the survey conducted within the university, supported by evidence from Paul Meara's article 'The year abroad and its effects',[3] we hope to paint a fairly accurate picture of student expectations regarding the year abroad and the degree of their realisation.

Our survey at Warwick also included the views of future undergraduate linguists currently studying for their A-levels on the reasons for studying a foreign language and what they believed the benefits of a year abroad would be.[4] Their response was overwhelmingly focused on the potential for academic self-improvement – the primary motivation being the chance to improve linguistic skills and interact with native speakers. The questioning of those about to embark on the year abroad provoked similar reactions, although the first years seemed more intent on social acceptance and integration than on improving their linguistic skills. One student comments

> "I want to know how to make a good spaghetti sauce!"

perhaps jokingly providing more fuel for the accusation commonly levelled at students of Italian that they get a year's holiday half way through their course!

The sometimes taxing realities of the situation and the impending return to university seem to turn these carefree students into ardent linguists and international socialites by the end of the year. Those who have been there and done it all seem stoically convinced that the time spent abroad has not only given them confidence and fluency in the target language but also caused their social and travel diaries to expand and overflow:

> "It was an amazing social experience, my phone bill has never been the same since!"

A study by Dyson on behalf of the Central Bureau[5] tested a total of 229 students, assessing their linguistic abilities before and after the year abroad. It was able to establish a substantial improvement in linguistic competence with a particular emphasis on oral and aural skills. The Nuffield Inquiry discovered that students themselves experienced a marked difference in their social skills, personal maturity and self-reliance as a result of living within a different culture and lifestyle. They did not, however, feel that their experience would give them greater opportunities in the job market.[6]

It could be argued nonetheless that both living abroad and coping with foreign bureaucracy count as transferable skills in themselves and qualities such as patience, diplomacy and initiative are usually reinforced by the challenges encountered there.

The Nuffield Inquiry provided evidence that the students with the most marked improvement in linguistic skills were those who had completed a work placement, which had enabled them to socialise with speakers of the target language on a daily basis. It should perhaps be noted however that one of the most common forms of work placement – as an English Language Teaching Assistant – does not always afford this opportunity due to the student's paid role as a native speaker of English. Although the University of Warwick does not participate in any work placement schemes, students are encouraged to find part-time work independently. Working in a bar, restaurant or family environment can prove very helpful in developing interactive skills and grasping the popular use of the language, or even slang and dialect words, which are essential to a greater comprehension of the language and people as a whole.

Unfortunately there will always be some students for whom the year abroad is disappointing. Some found that meeting people was difficult and intimidating and others found that the pressures of living in a big European city after the sheltered campus lifestyle were exacerbated by expense and isolation. Clearly, as any survivor of the year abroad will corroborate, the success of the experience depends not only on personal initiative but, more brutally, on the 'luck of the draw'.[7]

In conclusion, however, the year abroad usually generates a positive reaction throughout the university years that precede and follow it, frequently attaining a 'mythical' status in the life of many a Modern Languages graduate. Our questionnaires show that for the students little in the language learning process is comparable to learning a language in its country of origin, immersed in the culture and lifestyle of the place. Its consequences are perceived as a broadening of their outlook towards other lifestyles and cultures and a development of social skills, an improved linguistic proficiency and a higher level of academic attainment. In his paper Paul Meara cites

> "the widespread belief that some cultures are more friendly than others"

adding that

> "we might expect this to reflect on the general satisfactoriness of the experience".

However he reflects that his data offer little support for this view. What is of interest here is that Meara's data on the 'mean for self-rated improvement in knowledge of present-day culture' show Italian as the language group scoring the highest. Perhaps this difference can be attributed to visiting students perceiving an unusual degree of accessibility in Italian culture or more simply to a rapidly developed acquaintance with what could be considered Italy's greatest present-day cultural export – its cuisine!

LIFE AFTER ITALIAN?

If thinking of the year abroad and of the decision to study Italian caused a degree of nostalgia in all students interviewed, the question of Italian as a stepping stone to a career was one which provoked pangs of more pointed self-interest. As far as Italian graduates from Warwick are concerned, however, the response of graduates of summer 1996 demonstrates in more detail that the positive feelings about studying Italian are sustained beyond the occasionally limited sphere of university life. When asked to what extent they felt that learning Italian at degree level had affected their employability and whether it had contributed to the fulfilment or disappointment of their post-graduate experience, with only one or two exceptions, their responses were very encouraging.[8]

In a few cases the graduates interviewed have succeeded in finding jobs to which their knowledge of Italian is directly relevant. For example, after undergoing what he describes as the obligatory 'six month baptism of fire' which follows graduation (during which periods of work for temping agencies and telesales companies bring starry-eyed graduates back down to earth with a bump) one happy interviewee now works in the London advertising office of *Il Sole 24 Ore*, with a role which clearly requires fluent written and spoken Italian. Another former Italian student who now works for the Foreign Office is certain that the language element of her degree played an important part in her selection for the position.

The usefulness of learning Italian in comparison with the more widely spoken European languages such as French and Spanish is often called into question, but the most consistent, and perhaps most significant comment made by all the graduates interviewed is that having *any* foreign language at degree level is a distinct advantage in terms of employment. Even if it does not relate to the job in question directly, fluency in two or more languages always impresses – several graduates mentioned the 'encouraging noises' made about their language skills during job interviews – and a four year university career including a year abroad is suggestive of greater than average maturity and experience that extends beyond the 'bubble' of student life. In the words of an interviewee who is presently working in film and television production, a linguist is not just any old graduate but rather one who stands out from the crowd and possesses uncommon skills and maturity which render him or her a potential asset to any employer.

"Our questionnaires show that for the students little in the language learning process is comparable to learning a language in its country of origin"

For one former student the 'language awareness' that comes with the often painstaking process of learning a second language to the level that is expected in Higher Education has also proved advantageous. She is presently working in Japan on the JET scheme where she teaches English as a foreign language and has no doubt that her experience of studying Italian at university has aided her in both the work and in gaining the job in the first place. Having been on the receiving end of both successful and unsuccessful teaching methods such a graduate is in an excellent position to modify and apply her personal understanding of language learning to her own students.

However, despite the encouraging number of former Warwick Italianists who are using their language skills in their work, there were also responses from a few very disillusioned individuals who had searched in vain for career opportunities. It appears that away from the international scene offered by major cities there is little demand for Italian as a second language and there is a feeling that studying the subject with other more 'useful' options such as French or Information Technology, for example, would be more beneficial in terms of postgraduate employment. Whilst it felt satisfying and valuable at the time to follow a literature-based course more than one interviewee regrets not having acquired more obviously vocational skills, in particular in business Italian. It was also felt that more concrete evidence of those skills actually acquired during the four year period would be very useful, for example a qualification in translation.[9] After all an 'upper second class degree in Italian' suggests little of the diversity of skills and experience acquired during the course.

"It appears that away from the international scene offered by major cities there is little demand for Italian as a second language"

CONCLUSION: GREAT EXPECTATIONS

Our research was driven by a desire to assess product satisfaction, that is the overall reaction to studying and having studied Italian. Much of this has already been covered in the sections concerning the year abroad and the post-university job hunt, but it is also of interest to consider how the gap between expectations and reality affects the undergraduate and how it arises in the first place.

On occasions this is limited to general, false expectations about university life itself. One first year undergraduate even expressed surprise at the fact that

> "the language classes move quickly, so we have to work and no-one told us we had to in the first year!"

More usually, however, first-year complaints are limited to the increased demand for autonomous learning and misunderstandings about what the course content consisted of. Both of these factors point towards the communication gap between university and school which was a subject of interesting discussion at the conference where a version of this article was first presented. Students in the first year of university and current sixth-formers often feel they have neither been made aware of the importance of the differences between courses nor enabled to make an informed choice. One sixth-former writes

> "Information provided by various universities has not been very helpful as most of the courses are very similar".

Perhaps the problem lies in the fact that most courses seem similar. A first-year writes that

> "Information was more about what the university was like rather than details of the courses".

Despite these initial hiccups, most apparent amongst first years, later years expressed a large degree of satisfaction about their choice of course. Despite the increasing pressures of the job market, most students maintain the optimistic outlook that any language is more useful than other degrees in Arts subjects. Gripes about Italian are limited to the fact that it is impossible to use it alone to gain a postgraduate teaching qualification and that 'speakers of French and German seem to be much more in demand than speakers of Italian'.

What appears to be one of the most heartening results of our survey lies in the responses to the question 'What role did the job market play in your choice of degree subject?'. From the first year who replies,

> "Not a very large one, I'd rather do something I enjoy than pursue a vocational course which I don't find very interesting"

to the fourth year who comments that

> "I know lots of people who hated their courses and I've always liked mine, so I certainly wouldn't have done anything differently"

most replies demonstrate a general refusal to bow to the demands of the market.[10] Perhaps the secret of Italian's survival as an independent subject in Higher Education to date lies in the students' perception of it as one which strikes a balance between being a functional subject increasing their employability and a 'luxury' subject indulging personal interest and providing the opportunity for fun and enriching experiences beyond the traditional concepts of academic study and achievement. Our hope that students will continue to benefit from this duality of experience during their time at university is brought into grave doubt by the dramatically increasing financial burden put upon undergraduates and their families.[11]

NOTES

1 All students of the first, third and fourth years in the Italian department responded to the questionnaires (see appendix) and sixth formers from Westcliff High School for Girls, Kenilworth Gardens, Westcliff on Sea, Essex.

2 There has been some concern expressed regarding the fate of four year courses in the wake of the Dearing report and the government's recent funding proposals. Whilst Rec. 81 of the report would suggest the waiving of fees for students

following the four year Scottish degrees no mention has been made of the fee-paying arrangements for undergraduates on a variety of degree programmes involving a year abroad. In the article 'A faraway continent of which we know nothing?', *THES* (7 August 1997), pp. 12 John Reilly, director of the UK Socrates Erasmus Council, voices his concern about the future for European co-operation and exchange: "The present student maintenance system provides a supplement for study abroad. There has been no suggestion that special loan terms should replicate this arrangement or that students should be encouraged to undertake such study. Without some such action it is difficult to escape the conclusion that in three years the number of UK students willing and able to undertake a period of study in another member state will have dwindled, while young people in partner member states will continue to seek the experience."

3 Meara, P, 'The year abroad and its effects', *The Language Learning Journal*, 10 (September 1994), pp. 32 – 38. The paper is a report based on data collected as part of the Nuffield Modern Languages Inquiry. This data came from a questionnaire administered to 586 language students concerning how these students spent their year abroad, and what effect they felt it had on their modern language skills.

4 See note 1.

5 Dyson, P., *The Year Abroad* (London: Central Bureau for Educational Visits and Exchanges, 1988). Information about this study has been drawn from Meara's synopsis of it. See note 3.

6 As Meara observes, this pessimistic attitude may have been affected 'by the economic climate at the time the questionnaire was administered, when there was a relatively high level of graduate unemployment.' For a view of the current graduate employment opportunities refer to note 8.

7 An entertaining account of the 'wheel of fortune' of the year abroad experience, even within the framework of an organized student exchange like Erasmus at the University of Siena, is provided by Esther Maclean in the article 'The traveller's tale', in *The Guardian Education Supplement* (27 September 1994).

8 According to new figures produced by the HE Statistics Agency graduate employment opportunities are better than ever and the Association of Graduate Careers Advisory Services reports that employer demand for graduates is growing strongly. For more details of these results see Phil Baty, 'Graduates have never had it so good, claims report', in the *THES* (1 August 1997), p. 6.

9 Students' interest in such developments is evident, for example students on the Warwick Italian Staff/Student Liaison Committee recently raised the possibility of interested and suitable final year students being entered for a qualification such as those certified by The Institute of Linguists.

10 One could of course argue that this is a predictable conclusion by highlighting the probability that Italian attracts students from a sector of society which still feels it can afford the luxury of upholding the principles of a liberal education. However at this stage it is difficult to tell whether Italian is different to any other university subject in this respect. In order to determine to what extent socio-economic background influences this optimistic attitude to further study more research is certainly necessary.

11 Refer to note 2.

APPENDIX

Studying Italian at university?

Could you help us find out the differences between what you expected and what you are experiencing?

1. Why are you studying for a Modern Languages degree and why Italian in particular?

2. What did you expect from your degree:
   (a) in terms of course content?

   (b) in terms of new or improved skills?

3. Have these expectations been exceeded or disappointed in any way?

4. Can you say what attracted you to this particular Italian course? (or was the university itself a more important consideration for you?)

5. What do you hope to/ did you gain from your 'Year Abroad' during the course? How important is this 'requirement' for you?

5. What role did financial considerations and/or the job market play in your choice of degree subject or specific course?

6. How helpful/accurate was the information provided by various universities on their course content in helping you decide which course would be right for you?

Please continue overleaf if you need to. Many thanks for your help!

BEST COPY AVAILABLE

Tuttitalia, December 1997, No 16, 8–11

Lexical borrowing: research and teaching

Howard Moss
University of Wales Swansea

MAKING IT INTERESTING...

When I first came to teach History of the Italian Language, my main difficulty was in stimulating the interest of the students. I had been taught the topic in the traditional phonetics-phonology-morphology style which was fine for me. But, even then, I realised I was something of a freak. It failed to engage most of my fellow students, and as soon as I found myself on the teaching end I knew that the old formal method was going to be even less attractive to students than it had been in my own undergraduate days. I was going to have to find something different if I wanted to keep the students who enrolled on my course.

What became clear, as I experimented with different approaches, was that the attraction students felt for the idea of knowing about linguistic change and studying linguistic history was best fostered not so much by a 'nuts and bolts' approach as by emphasizing what might be called broad lines and general principles. For example, they found it indigestible that Classical Latin initial syllable pretonic [e] gave [i] in Italian or that Classical Latin tonic short O diphthongized to [uo] in free position but gave Italian open O in blocked position, but they found it intriguing to know about how the original Indo-European tongue grew into many different branches and sub-branches, how some of its descendants first came to the Italian peninsula and spread there, and how one of these descendants spawned many different new languages both inside and outside the peninsula. They were even interested to know that languages in general change by such processes as assimilation, syncope and metaphony and to see practical demonstrations of this in individual examples such as Látin *noctem* giving Italian *notte* by assimilation and Latin *dominam* becoming *donna* by both syncope and assimilation. So technical notions could start to be taught but on the back of more palatable 'general principles'.

"technical notions could start to be taught but on the back of more palatable 'general principles'"

Another aspect of this approach which I found captured the interest and imagination of students (and also served a useful corrective purpose in language learning) was the comparison of modern Italian usage to past usage. For example, a common error in undergraduate language work is the use of *qualche* with a plural noun (*qualche libri*), yet just a couple of centuries ago such a form can be mentioned as having been accepted usage. Or the common 'wrong' auxiliary used by students, as in *si ha visto*, can be pointed to as correct usage in Manzoni's time. In particular, this comparative approach tends to be most fruitful when applied to study of the lexical side of linguistic history, since students seem to find it easier to relate to 'whole words' or lexical items than to sounds or inflexions or parts of words. And this leads on naturally to the subject of lexical borrowing and how research done into it can feed into the teaching of language.

THE HISTORY OF ITALIAN AND THE HISTORY OF ITALY

If one studies lexical borrowing in Italian for the purposes of teaching its linguistic history, one learns about the various waves of foreign forms that have helped to give Italian its vocabulary. One finds out first about the germanisms and graecisms that passed into the language with the invasions of the peninsula in the centuries following the end of the Roman Empire – words in today's language like *albergo, guardia, guerra, nastro, orgoglio, tregua* (Germanic) and *basilico, falò, gondola, paragone* (Greek). One then passes to the Arabisms that Italian acquired following the ninth-century Arab invasion of Sicily and Arab influences on Southern and coastal Italy (e.g. *algebra, cifra, nuca, ragazzo, scacchi, zero*). The next wave of foreign neologisms were the gallicisms from France and Provence that came to Italian from the eleventh century on both through literary channels and also through Norman settlement in the South – words like *bottone, cameriere, giardino, mangiare,* *preghiera, viaggio*. Also from the eleventh century onwards came the learned latinisms which began to be widely used when the vernacular took on the role of a vehicle for written communication and which brought thousands of new terms, mainly of an abstract nature, to Italian, especially between the thirteenth and fifteenth century (e.g. *capitolo, circolo, custodia, mensile, pesare, titolo, vizio*). Hispanisms passed into Italian in relatively large numbers too, first in the late Middle Ages due to Spanish influence in the South (e.g. *buscare, lido, maiolica*) and then particularly between the late sixteenth and the eighteenth century when Spain was politically and culturally influential all over the peninsula (e.g. *appartamento, creanza, disinvoltura, pastiglia, picaresco*). Many more gallicisms came next as, culturally and politically, France became the dominant European power from the seventeenth to the early nineteenth-century. Terms such as *approccio, burro, caserma, marciare, profitto, rimpiazzare, terrorismo* are just a tiny sample. Then, after the nineteenth century unification of Italy, one discovers the new waves of borrowings Italian took in – gallicisms, germanisms and, in particular, anglicisms. These include words based on French like *abat-jour, ascenseur, dossier, equipe, sciovinismo, sindacato* and *suspense*, German words like *blitz, bunker* and *fon*, and words borrowed from English forms like *conformista, congeniale, derby, detective, leader, meeting, snob, tennis, truismo*, and many others. The very best guide to this phenomenon of lexical borrowing in Italian is the late Paolo Zolli's famous book *Le parole straniere* (Zolli, 1991).

ANGLICISMS IN CONTEMPORARY ITALIAN

As I have suggested, knowledge of and research into lexical borrowing can also be a useful supplementary tool in the teaching of language. The work I have done in this area has been into anglicisms in twentieth-century Italian. A recent study on the incidence of unadapted anglicisms in Italian showed that, although there is probably a much larger number of these forms now than forty or fifty years ago, their impact on the language, even in the written journalistic language in which they are most prevalent, remains relatively small in terms of the proportion of actual usage which they constitute (Moss, 1992). What I found, in fact, from a wide-ranging sample of several tens of thousands of terms in journalistic usage, was that unadapted anglicisms made up less than 1% of the total used, 0.77% to be precise. So, in this kind of medium, you might expect on average about one word in every 150 to be an unadapted anglicism. This means that, in an article of 1000 words, you are likely to find six or seven of these terms. This will also depend of course on the kind of article you are dealing with. In one on, say, fashion or pop music, there might be two or three times as many; in one on history or philosophy there might be none. I also compared the figure of 0.77% with a figure I drew from similar publications of some 15 years before (i.e. the late 70s) and found a definite increase – from 0.5% to 0.77%. This is in fact a big jump in percentage terms – over 50% – but in terms of the increase in the total number of words used and impact on the language, it is still very small beer. In addition, in view of the fact that other registers, both written non-journalistic ones and the everyday spoken language, are far less ready than newspapers and magazines to use unmodified anglicisms, I was able to conclude that appearances are probably deceiving and that the use of unadapted anglicisms in contemporary Italian is probably not as major a phenomenon as their apparent ubiquity in press language may seem to make them.

Several lessons can be derived from this and imparted to students learning the language. Firstly, these unmodified lexical borrowings are part of a particular kind of written language which learners will probably not want to use for the more formal written exercises they will do (e.g. writing essays or translating literary pieces). Secondly, the forms in question cannot be used willy-nilly in the spoken language and in fact are found relatively rarely. Thirdly, when these forms are found in speech, it is usually because there is genuinely not a satisfactory italianizing equivalent (e.g. *cast, hit-parade, jazz, rugby*). Fourthly, in view of the relative rarity of such forms, it is all the more essential for students to know the conventional forms of Italian, both lexical and grammatical. So, for example, Italian may have *killer, leader* and *record*, but far more commonly the language will use *assassino, capo* and *primato*. And, though English noun borrowings ending in consonants will have plural ending which are invariable or add -s (*i boom(s), i leader(s), i partner(s)*), the vast majority of nouns in Italian follow their own traditional pattern of plural endings.

An exercise based on this area of knowledge which students find interesting and perhaps fruitful involves getting them to do their own word counts of unadapted borrowings over a sprinkling of short articles in a newspaper or magazine and to find out if their proportion of anglicisms is similar to or significantly different from what the research has shown. The outcome of this search can then be discussed. A further exercise is to give a different daily newspaper to individuals or several small groups of students and ask them to count up the number of unmodified anglicisms used in the bold print they see when they scan the pages. My experience of this is that it is quite uncanny how, given an equal number of pages, different issues of newspapers will tend to give virtually identical results.

"A recent study on the incidence of unadapted anglicisms in Italian showed that their impact remains relatively small"

A further area of research into anglicisms in recent Italian which I have found useful in the teaching of the language has been that of pseudoanglicisms, that is English borrowings which Italian comes to use in a different way, either semantically, grammatically, or orthographically (and also arguably phonetically) (Moss, 1995). We are here referring to forms like *il box* for 'lock-up garage', *il mister* for 'football manager', *lo spot* for 'television commercial', *il/la testimonial* for 'presenter', *il lifting* for 'face lift', *il copy* for 'copywriter', *una single* for 'single woman', *no-stop* for 'non-stop, *crash film* for 'action film' (perhaps modelled on terms such as 'crash barrier' or 'crash landing'), *foto-reporter* for 'press-photographer', *naziskin* for 'skinhead', *pressbook* for 'anthology of articles or reports' (as in the book title *Moravia. Pressbook della sua morte*). Obviously the curiosity value of such usages is an attention-fixer for students, but aside from this they can also be used to draw attention to various other linguistic considerations.

Firstly, though these forms differ from English usage in ways that are fairly evident, in fact most (and arguably all) anglicisms can in terms of their range of usage be said to be 'different' from the use their original language puts them to. So, for example, even a very obvious *prestito di necessità* like 'jazz', has a more limited use in Italian than in English. While it is used in Italian to signify the same kind of music that it expresses in English, Italian excludes the wider semantic context in which the word can be used, as in, for example, 'all that jazz' or 'to jazz something up'. Things can also happen the other way round. Italian can expand the use or meaning of a term it has adopted from English. So, *raid* in Italian is not just limited to its use in English but can also have the additional meanings of 'rally' or 'safari holiday'; *check-up* is used to mean 'check' or 'survey' in a much wider context than the medical one it tends to be confined to in English (*un check-up dell'editoria italiana*); *match* is not necessarily just to do with sport (*il match tra i partiti politici*); and *hit parade* is in common usage outside the area of popular music (*l'hit parade delle auto usate*).

"The Italian dictionary has swelled dramatically over the last 50 years"

Secondly, semantic pseudoanglicisms can also be used to discuss the concepts of *prestito di lusso* and *prestito di necessità*. In particular, the vexed question of whether the *prestito di lusso* actually exists can be raised. In other words, are not all borrowings 'necessary', since otherwise what would be the purpose of using them? So, while words like *jazz* and *pacemaker* obviously express concepts Italian has not coined its own words for, are not 'doublets' like *basket* (for *pallacanestro*), *designer* (for *stilista*), *gol* (for *rete*), *leader* (for *capo*), *record* (for *primato*) also 'necessary' in containing either a specific connotation that the Italian 'equivalent' does not convey or, in some cases, simply in creating a register of 'exoticism' that is required in a given context? The latter seems especially the case with forms like *break, drink, look, slogan* and *sponsor.*

In any consideration of lexical borrowing and its utility to language teaching, what must be borne in mind is that the kind of neologisms we have dwelt on so far, so-called 'unadapted' or 'unassimilated' ones, are a relatively new phenomenon in the history of foreign borrowings in Italian. Traditionally, the vast majority of foreign forms adopted by Italian have adapted themselves to the phonetic and morphological structures characteristic of the language. So, for example, the early germanism 'warden' resulted in the Italian *guardare; cavaliere* was derived from the provencalism 'chevalier'; eighteenth-century French 'restaurant' became *ristorante*; the English term 'boycott' led, via French, to *boicottaggio*; the late 1940s American coinage 'genocide' gave *genocidio*. Only over the last century has Italian, in any significant way, accepted foreign forms without assimilating them to its own traditional patterns of pronunciation and morphology and it has done this particularly in the last half-century with the inflow of anglo-americanisms. Despite this, however, it would be wrong to think that Italian has stopped integrating foreign neologisms into its own structures. It is still the case that the number of adapted foreign borrowings is larger, even if less immediately visible, than unadapted ones. The Italian dictionary has swelled dramatically over the last 50 years and to a significant extent with terms of various kinds adapted from English such as *analista* ('analist'), *bioetica* ('bioethics'), *cibo spazzatura* ('junk food'), *conflittuale* ('conflictual'), *contattare* ('to contact'), *cortina di ferro* ('iron curtain'), *effetto serra* ('greenhouse effect'), *narratologia* ('narratology'), *nevrosi* ('neurosis'), *riciclare* ('to recycle'), *solvente* ('solvent'), *turbocompressore* ('turbocompressor'), *videocassetta* ('videocassette'), *vitamina* ('vitamin').

What students can be alerted to is that, since these terms are being adopted all the time, they may be absent from dictionaries. Too short a time may have passed for their existence to be registered and therefore it will not be possible to find every word one reads in a newspaper or magazine even in a very good dictionary and very often a certain amount of initiative will be necessary on the part of the student to work out from the context what a given foreign neologism means. This will (or should) be aided by the fact that the vast majority of such terms will have come from English, which should give at least some clue to their meaning. This is also the case where the influence of English has started to assert itself in the field of syntax and where forms like *mangiate sano* ('eat healthy'), *votate comunista* ('vote Communist'), *famiglia modello* ('model family'), *silenzio stampa* ('press silence'), *calciomercato* ('transfer market') or *scuolabus* ('school bus'), even if not explained in dictionaries or grammars, seem to mirror usage common in English.

CONCLUSIONS

It should be said, in conclusion, that research and teaching always impact on each other to some extent. Even if research does not seem to have a direct bearing on the courses one is teaching, it undeniably instills enthusiasm in the teacher for the communication to students of that area of the discipline. And the teaching, in its turn, can throw up considerations leading to investigation that goes beyond the immediate issues of the course being taught. Of course, when research is in language, especially the contemporary language, there is a clear and obvious connection between it and the teaching of the language, but at the same time a note of caution must be sounded. One must be careful not to overdo things by overrating its usefulness for teaching. On occasions I have found that my own enthusiasm for the topic of lexical borrowing has caused me to bring it into language teaching perhaps too much and therefore to risk overemphasizing its importance. It must be borne in mind that its importance, in the total context of a language and of learning that language, is relatively limited. It is certainly not in itself the key to giving students the interest, the enthusiasm and the knowledge to learn and know the language well. But it is a tool which, if used judiciously among many others, can help in that endeavour by giving students an insight into the practical dynamics of Italian and its variety of usage.

REFERENCES

P. Zolli (1991) *Le parole straniere*, Bologna, Zanichelli.

H. Moss (1992) 'The Incidence of Anglicism in Modern Italian: Considerations on its Overall Effect on the Language', *The Italianist*, 12, pp. 129 – 36.

H. Moss (1995) 'Pseudoanglicisms in Italian: Concept and Usage', *Italian Studies*, 50, pp. 123 – 38.

CLASSROOM RESOURCES

ITALIAN HOMEWORK ACTIVITIES

This series is a valuable, time-saving resource, consisting of differentiated photocopiable worksheets. ***Italian Homework Activities*** provides varied activities and puzzles suitable for working on at home and is relevant to all levels of ability. Topics include ***personal and social life, everyday activities*** and ***the world around us***.

Price £30 (10% discount for ALL members)
Available from ALL, 150 Railway Terrace, Rugby CV21 3HN

Centre for Italian Women's Studies
University of Reading

INTERNATIONAL CONFERENCE

Women from the Minorities: the Jewesses and Protestants of Italy

Donne delle Minoranze: Ebraismo e Riforma

5–7 April 1998

For further information, contact:
Centre for Italian Women's Studies, Department of Italian Studies,
University of Reading, Reading RG6 6AA.
Tel: 0118 9316304 Fax: 0118 9316797
Email: c.e.honess@reading.ac.uk

The languages of the conference will be both Italian and English

Language World
CONFERENCE & EXHIBITION

3 – 5 April 1998 **The Brighton Centre**

'The Way Ahead: Language Strategies for the Millennium'

For full programme contact: ALL, 150 Railway Terrace, Rugby CV21 3HN. Tel: 01788 546443, Fax: 01788 544149, Email: langlearn@aol.com

Tuttitalia, December 1997, No 16, 12–16

Italian and dialect in Abruzzo

R Hastings
University of Manchester

DIALECT IN CONTEMPORARY ITALY

Italian, as you know, is an odd language. At least the story of its development is odd, and the linguistic situation in Italy is quite unlike that of the UK for example. In this country historical dialects have practically ceased to exist as autonomous linguistic systems distinct from the national language. In Italy they are still very much alive and very different in kind both from each other and from the national language, as a result of Italy's long centuries of political disunity and the consequent absence of a national spoken language to complement that of literature until the effects of unification finally began to create one in the years following the Risorgimento.

"in this country historical dialects have practically ceased to exist ... In Italy they are still very much alive and very different in kind both from each other and from the national language"

Reliable statistics on the current numbers of speakers of dialect and Italian are hard to come by. The DOXA and Istat surveys of 1988 suggested that roughly 80% of the population spoke Italian; that about 40% spoke no dialect; about 60% still spoke dialect; some 40% or thereabouts used both; and the percentage of those who used only dialect was down to around 20%. Those figures are very approximate, as the findings of the two surveys differ somewhat from each other, and I have simply divided the differences roughly down the middle. But the statistics do seem to illustrate two things very clearly: (i) that the spoken use of Italian has expanded tremendously since unification, as you would expect (there are apparently only about 20% now who can't speak Italian); (ii) that dialects are still very vigorous for all that (it looks as if approximately 60% still speak dialect, well over half the population of Italy).[1]

Tullio De Mauro has expressed his satisfaction at this evidence of the continuing vitality of dialects, whose influence on Italian he sees as beneficial, because he considers their 'espressività realistica' to be a valuable antidote to the pretentious rhetoric and ponderous jargon that burden educated Italian usage.[2] To others, including me, the survival of the dialects is desirable because they are a valuable form of local culture and an important part of people's sense of local identity. Gwyn Griffith put this view well in the final chapter of *The Italian Language* when he wrote that 'death of a local language is also the death of a certain form of culture and that ignorance of it is no more a virtue than other forms of ignorance'.[3] Against this must be set the much more widespread view that dialects are themselves a manifestation of ignorance and backwardness, in that knowledge of them constitutes a serious obstacle to the proper acquisition of Italian, and that the sooner they are gone the better. That interference from dialect can hinder the acquisition of educated Italian is an undeniable fact, and it is for this reason that many dialect-speaking parents choose to bring up their children to speak only Italian. But it is equally possible to acquire a good knowledge of both, and that to my mind makes for a richer and more interesting culture. In any case the Italian learnt even by those who grow up without acquiring dialect will still be of a marked regional character in most cases, since the dialects have already left their stamp on the forms of Italian spoken, even by highly educated Italians, in the different parts of Italy.

As for the continued survival of the dialects, I fear De Mauro's assertion, on the basis of the DOXA and Istat statistics, that dialects are surviving the growth of Italian far better than we had or could have predicted, is rather too sanguine. To begin with, the statistics are suspect because they rely on hearsay evidence: what people say they do and what they really do can be two very different things, firstly because their perceptions may be inaccurate (for instance they may think they can speak dialect when they can't really do so properly), secondly because they may be less than truthful (they may, for example, be ashamed to confess to speaking dialect for social reasons). Moreover the surveys oversimplify the terms of the equation by presenting Italian and dialect as completely distinct entities, and neglecting the interaction between them, which has led on the one hand to the development of regional forms of spoken Italian through the influence of dialects on the national language and on the other to the accelerating Italianization of the dialects themselves. It is widely accepted that it is now harder than ever to make a clear distinction between the two and that what exists is essentially a continuum of usage from local village dialect through more generalized regional and Italianized forms of dialect to regional forms of spoken Italian and to the comparatively standardized written language. The usage of individual speakers occupies different sections of the scale, because of the way people vary their speech by changing register according to particular social contexts. The position and width of these individual bands vary from speaker to speaker, depending on factors such as the degree of education, of natural linguistic ability and of social and linguistic awareness. Dialect is thus under threat not only in terms of the reduction in numbers of speakers, but also of the progressive dilution of the forms of dialect that survive, which are moving steadily closer to Italian as generation follows generation. I suspect therefore that the number of genuine dialect speakers is already much lower than the surveys indicate.

THE SITUATION IN ABRUZZO

On the whole it seems reasonable to say that more Italian and less dialect are spoken in cities and large towns than in small towns and country villages, and similarly that more Italian and less dialect are spoken in the north than in the south, because it is more socially and economically advanced, more urbanized and industrialized; so that researching as I do in a small village in Abruzzo (geographically central, but socially and culturally linked to the south), I should be in one of the real strongholds of dialect, where inroads from Italian are minimal. The reality is rather different. Dialect in the countryside of the south has in my experience little or no prestige and is thus more vulnerable to encroachment than in the cities of the north, where it has a certain prestige value among many members of the middle and upper classes, and where it is associated with a sense of municipal pride and civic identity. The result is that dialect is probably receding most rapidly in the very areas where it has hitherto remained strongest (the countryside and the south), which must call into question its ultimate capacity for survival.

Unfortunately I know of no statistics on the distribution of dialect and Italian in Abruzzo itself, so my evidence is essentially personal and anecdotal.[4] But even in the village of Tollo I see clear signs of the rapid retreat of dialect before Italian, because of universal exposure to the national language through education and the media, and the association of dialect by the speakers themselves with backwardness and ignorance, which commonly causes them to feel ashamed of it. There is clear evidence of the imminent fulfilment of Cortelazzo's prophecy of the demise of dialect over the course of five generations.[5] In many families which I know myself I have already seen the realization of that prediction in four of those generations: great-grandparents (now dead) who spoke only dialect, grandparents who also have some Italian, parents who are equally at home in both, and children growing up who are more familiar with Italian than with dialect (and this in families where parents have made no effort to discourage the learning of dialect). Not only do the children speak much less dialect, what they do speak is heavily Italianized. Where 'nowhere' was once [ŋguvillə], for them it is now the more accessible [a nniʃuna vijjə], literally 'a nessuna via'; the word for 'outsider', [fraʃtirə], has become [furiʃtjerə]; and 'how' is now [akkomə] rather than [aɲ'ɲe]. The next generation is likely to speak only Italian.

Abruzzese dialect is thus approaching the critical stage. There is a slim literary and musical tradition behind it that lends it some support: a body of dialect poetry and a number of folksongs which form the repertoire of local choirs; and both these traditions remain alive, with contemporary authors and composers adding regularly to the available texts. But it is a usage totally divorced from practical application in everyday life, and significantly it is characterized by that note of nostalgic reminiscence that is invariably associated with the vanishing culture of the past. The tendency in all this is to see dialect as a quaint and colourful cultural curiosity, the relic of a bygone age, rather than as a living tongue. There is talk of introducing it as a subject in the school curriculum, though no coherent attempts have yet been made to do so; and in any case such a measure would be totally inadequate, as the linguistic competence of the average British or Italian adult in French or German supposedly learnt at school shows all too clearly. It is only when a language is used as the medium for education in all subjects (as happens in Welsh-speaking schools) that there is any appreciable benefit in arresting its decline. What would be needed in addition would be the creation of a daily dialect press and of radio and television broadcasting in dialect, and official sanction of its use in local administration: all measures quite out of the question in the current social and political climate of the region.

"Dialect in the countryside of the south has ... little or no prestige and is thus more vulnerable to encroachment than in the cities of the north"

COMMUNICATION STRATEGIES

Whatever the eventual outcome, the current intermediary phase in which Italian and dialect coexist and interact is very interesting both in strictly linguistic terms (the various compromises that exist between them) and in socio-linguistic ones (who uses what and in what circumstances). In particular I have been struck by the ability of bilingual speakers to exploit the extremes of the wide band in the continuum of usage which they have at their disposal to social and commercial advantage, especially in the case of shopkeepers and salesmen in the negotiations between buyer and seller, where the choice of the linguistic medium has important tactical implications, for as anyone who knows Italy is aware, buying and selling there are very much an art, and negotiations are often complex and protracted, requiring highly developed bargaining skills. I have had opportunity to observe two such individuals at work over a number of years and had several useful conversations with them on the subject. One runs a shoe shop; the other is a car and insurance salesman.

The man with the shoe shop makes the obvious point that to use Italian to a fellow villager is to be formal and distant, while dialect is more friendly, inspires trust and is hence more persuasive. It is more convincing also because, as he puts it 'è più concreto e spesso rende più l'idea'. His customers are mostly of long standing and well known to him. The majority are local farmers, who usually speak dialect when they come into the shop, because it comes more naturally and because they might look foolish otherwise, given their generally limited knowledge of Italian. If spoken to in Italian, they occasionally try to respond in kind, but soon lapse back into dialect. Some middle-class clients, on the other hand, use Italian all the time, even though they know the dialect well and are addressing a fellow villager, because of a desire to establish that they are people of importance, who must be taken seriously and served with efficiency and solicitude.

Of shopkeepers in general it can be observed that they often start off an exchange with a customer who is not a close friend in Italian, in order to put themselves in a strong position, because it creates the impression that they are informed and educated people, who are competent at their job; but then they frequently slip into dialect because it comes more naturally and is less of an effort. The shoe salesman's technique is much more sophisticated however. Unless his customers make a point of speaking to him in Italian, he uses dialect especially in the early stages of a transaction to put them at their ease and make them more receptive. This engenders a sense of fellowship and further inspires trust by creating an impression of plain speaking and honest dealing. Then he generally moves into Italian to extol the merits of the product: its technical advantages (much of the technical terminology is anyway available only in Italian), its elegance, its social desirability (important considerations, especially for the women of the village, where a pretty pair of shoes in which to parade up and down the main street at *festa* time is a must). The use of Italian serves, as he himself points out, to impress and to suggest that he is a knowledgeable and competent salesman. It also gives him a psychological advantage over peasant customers, whose knowledge of Italian is so much more restricted. But it can all too easily create suspicion if overdone, so he never presses this advantage too far. When launched on a flight of rhetorical eloquence in praise of his shoes, he is always ready to lean forward and suddenly make a basic point with blunt force in dialect. And he normally returns to dialect towards the end of the discussion, so as to put the clients in a comfortable and acquiescent frame of mind, which will dispose them to part with their money.

"code-switching occurs not only with customers in shops, but in many other situations too ... in conversation and discussion within the family at home, and between friends and acquaintances at the bar"

The car and insurance salesman has evolved a similar approach to cope with a similar situation, but whereas for shoes the customers come to the shop, with cars and insurance it is more often the salesman who visits the customers. Again the majority are local farmers. He has noticed that most car salesmen and insurance reps speak in Italian to the peasants, using *Lei* and calling them *signore*, not so much, he thinks, as a genuine mark of courtesy and respect, but more out of a sense of their own importance and a wish to impress. This, he points out, is commercially disadvantageous, since it may make the customers feel inferior, suspicious and resentful. In fact he adopts the same sort of tactics as the shoeseller, using a mixture of dialect and Italian to achieve broadly parallel effects. As he is a younger man, who was still in the process of building up his business and establishing his clientele when I first observed him at work, he was meeting many of his clients for the first time, so his initial approach to them was usually in Italian. But as soon as he began to establish a rapport with them, he found it beneficial to conduct a large part of the negotiation in dialect, using the dialect courtesy form (*tu + signirì*, that is 'signoria') or *cumpà*, 'compare', if the customer was well enough known to him. As with the shoeseller, he finds this puts clients at their ease and predisposes them favourably towards him. He too aims to strike a balance, using Italian to command respect and project an image of professional expertise, but dialect to gain his clients' confidence and to create a bond. Similarly Italian helps him to convey technical data and to evoke the fashionable appeal of a smart new car with all the latest technology, while dialect permits him to explain things in simple terms to those who cannot cope with specialized terminology.

Such code-switching occurs not only with customers in shops, but in many other situations too of course: in conversation and discussion within the family at home, and between friends and acquaintances at the bar and elsewhere around the village where men sit and talk together or indulge in leisure activities, as at the local sports club. Much of the conversation consists of spirited debate on political issues and matters of sport, in which feelings frequently run high. Italian sounds more impressive and is used to give a note of cultural authority to an argument and to indicate the speaker's command of the intellectual and technical aspects of the subject (as with shoes, cars and insurance, the terminology of politics and sport exists for the most part only in Italian). But dialect helps to drive home fundamental points, to demolish what are felt to be contrived and specious arguments, to cut through the rhetoric and identify plain unvarnished truths.

Code-switching of this sort is not always determined by tactical considerations and social circumstances however. Sometimes the triggers that cause the switch are simply linguistic. If a speaker is using dialect, but is then obliged to use an Italian word because there is no other term available, that may in itself produce a change of register, only for the subsequent casual use of a dialect word to cause a return to the initial mode of speech. On the other hand social reflexes are often very strong, and speakers may find it impossible to override them even when they wish to do so. One of the many frustrations of dialect research for a *forestiero* (particularly a *straniero* like me) is that people who have agreed to help you with your research often speak to you only in Italian or in heavily Italianized dialect, even though they habitually speak authentic local dialect amongst themselves. This may be due to a sense of shame and embarrassment at speaking dialect to an outsider, who they feel will judge them ignorant, or it may simply be an instinctive reflex that they cannot overcome, because they are so conditioned by trying to speak Italian to an outsider to make themselves understood.

I may observe that tactical use of dialect is something which even non-native speakers can turn to good effect. In the summer of 1985, in the aftermath of the tragedy at the Heyschel stadium in Brussels, where a number of Italian fans were crushed to death as a consequence of disturbances on the terraces provoked by British football hooligans before the European Cup Final between Liverpool and Juventus, I was warned by friends that our UK registered Ford Escort might well be a target for reprisals, since some of the dead were from the nearby seaside resort of Francavilla. Local feeling was incensed, and two cars belonging to British holidaymakers had already been vandalized there. So I took the precaution of covering up our GB sticker with an Italian *I* to suggest that we were one of the many families of Abruzzese expatriates returning to Italy for the summer, and as a further safeguard I composed and displayed on our windscreen a little bit of dialect doggerel that ran as follows:

'A la Scozie so nate.	In Scozia sono nato.
A l'Abbruzze so crisciute.	In Abruzzo sono cresciuto.
Pi farme na vacanze	Per farmi una vacanza
a ecche so minute.	qui sono venuto.
Chi te l'ucchie a la cocce	Chi ha occhi in testa
sti parole po vidà:	queste parole può vedere:
la macchina me	la mia macchina
nza da tuccà.	non si deve toccare.'

Those who know anything of my antecedents will realize that I was guilty of fairly gross poetic as well as linguistic licence. But the verses achieved the desired effect, provoking much good humour and ensuring that our car returned home unscathed.

REGIONAL ITALIAN IN ABRUZZO: A TEACHER'S VIEW

If dialects are to die they will not do so without trace. Their legacy will remain in the regional forms of spoken Italian which are replacing them as the spoken medium of the majority of Italians, just as that of the vanished dialects of Britain survives in regional varieties of English. Such marked regional variations are to be found in every part of Italy. What view should a teacher of Italian to foreigners take? Should we seek to impose a strictly Tuscan norm, since Tuscan is the basis of the written language and the standard still broadly followed by most grammars and dictionaries? Or should we reject this as purism and embrace the richness of regional Italian in all its variety? My own view is that we should choose neither of these extremes, but steer a middle course. We should insist on Tuscan norms only where they are generally shared by educated Italians from other parts of Italy. (As Giulio and Laura Lepschy point out in *The Italian Language Today*, there is little point nowadays in trying to impose on our students a Tuscan distribution of open and close *e* and *o*, of voiced and voiceless intervocalic *s* or of initial consonantal lengthening, when the great majority of Italians do not follow it themselves.)[6] And we should admit regional features that distinguish spoken usage in Tuscany and in other parts of Italy only when they are an accepted part of educated regional Italian.

"We should insist on Tuscan norms only where they are generally shared by educated Italians from other parts of Italy"

In the case of Abruzzese Italian this would mean an acceptance of the distribution of open and close *e* and *o* according to position in syllable (close in open syllables, as in *béne, bréve, póco, córo*, open in closed syllables, as in *stèlla, frèddo, ròsso, mòndo*) and of the consistently voiceless articulation of intervocalic *s* (in *rosa* and *chiesa* as well as in *casa* and *naso*), but a rejection of the reduction of final vowels to a schwa (*la mogli*[ə], *il sant*[ə], *il can*[ə]), of the palatalization of *s* before certain consonants (as in [ʃ]*tupido*, [ʃ]*chiaffo*, [ʒ]*degno*, *di*[ʒ]*gu*[ʃ]*to*) and of the voicing of consonants after a nasal (as in *dende, mangare, in bace*).

In morphology it would involve the sanction of *gli* as an alternative to *loro* and the widespread use of the suffix *-uccio* (as in *boccuccia, pieduccio*) without pejorative overtones, but the proscription of genders like *la lume* and *il pulce*, and of analogical verb forms like *parlevo* and *bastuto*. In syntax we can condone the use of the present for the future in informal contexts, the informal use of the indicative for the subjunctive (*spero che viene, prima che torna*), the frequency of the *sto a fare* construction as an alternative to *sto facendo*, and of *ho da fare* for *devo*, but not the avoidance of *cui* (as in *la casa che ci abito*), the use of *a* with animate direct objects (*senti a me*), the reflexive use of normally non-reflexive verbs (*si è morto, mi credevo che era ricco*), abnormal choice of auxiliaries, which in dialect depends on the person, not on the degree of transitivity or intransitivity of the verb (whence in Italian *sono parlato, ha nato*), or the use of the imperfect subjunctive in both halves of a conditional sentence (*se lo sapessi, te lo dicessi*).

In lexis we can accommodate words like *mammoccio* for 'silly fool' and *sfizio* for 'yen', and idioms like *mi sono cascate le braccia* for 'you could have knocked me down with a feather', the use of *cacciare* for *cavare* (*cacciare un dente, cacciare i soldi*), *ammassare* for *impastare* (*ammassare il pane*), *cercare* for *chiedere* (*mi cercava un favore*), *corto* for *basso* (*di statura*) and *lungo* for *alto* (*di* *statura*), *prendere* for *scegliere* (*ha preso ingegneria*), *repubblica* for *disordine* (*questa casa è una repubblica*) and *uscire* for *capitare* (*oggi ci è uscita una bella giornata*), for *venire* (*come è uscita la torta*?) and for *sorgere* (*stamattina ho visto uscire il sole*), but not forms like *portogallo* for *arancia*, *sparambiare* for *risparmiare*, non-locative *stare* for *essere* (*sto contento, vino non ci sta*) or the use of *tenere* for non-auxiliary *avere* (*tieni torto*); while others like *trovare* for *cercare* (*lo vado trovando*) and *incontrare* for *trovare* (*per caso*) (*cogli i fiori che incontri per la strada*) are more debatable.

Students of Italian at British universities usually spend an extended period of residence in Italy, during which they will acquire many of the features of the Italian of those among whom they live and work. If as a result of the time spent abroad the Italian our students speak on their return is both authentic and educated, we should give thanks to Italy rather than seek to criticize and 'correct' out of deference to a narrow Tuscan norm. This is particularly true of pronunciation, where the regional differences in educated usage are probably most apparent, for a Tuscan accent has never had the sort of general prestige and acceptance enjoyed by RP English, and the regional origin of most educated Italians can be readily identified by experienced listeners.

> **"If as a result of the time spent abroad the Italian our students speak on their return is both authentic and educated, we should give thanks to Italy rather than seek to criticize and 'correct' out of deference to a narrow Tuscan norm"**

We should not forget that Tuscan pronunciation of Italian is every bit as distinctive as that found in Abruzzo: it too has colloquial features which other Italians do not share. The most famous of these is the articulation of the voiceless plosives [k] [t] [p] as fricatives [h] [θ] [ɸ] between vowels, commonly known as the *gorgia toscana*, and often ascribed to the influence of Etruscan linguistic substratum. It is exemplified in the following: *una Coca Cola con una cannuccia corta* [una hɔha hɔla hon una hannutʧa horta]; *la tutela totale dei titoli di totocalcio* [la θuθɛla θoθale dei θiθoli di θoθohalʃo]; *La Pierina mi porge la papalina e la pipa di papa Paolo* [la ɸjerina mi ɸɔrʤe la ɸaɸalina e la ɸiɸa di ɸaɸa ɸaolo]. My favourite is the tonguetwister that follows. The standard version is easy enough: *In un piatto poco cupo poco pepe pesto cape, se il pepe costa caro; ma se il pepe costa poco, molto pepe pesto cape in un piatto poco cupo*. The one with the *gorgia* should really only be done by a native Tuscan: [in um pjatto ɸɔho huɸo ɸɔho ɸeɸe ɸesto haɸe se il peɸe hɔsta haro ma se il peɸe hɔsta ɸɔho molto ɸeɸe ɸesto haɸe in um pjatto ɸɔho huɸo].

The pronunciation of [t] as [θ] and of [p] as [ɸ] is generally restricted to popular Tuscan usage, but [h] for [k] is common also in educated speakers. So too is the reduction of affricates [ʧ] and [ʤ] to fricatives [ʃ] and [ʒ] between vowels, as in *A Cicerone piaceva il cacio coi ceci per la cena* [a tʧiʃerone ɸjaʃeva il kaʃo hoi ʃeʃi ɸer la ʃena] and *I gigioni indugiavano a leggere la pagina sulla genealogia della regina Giovanna* [i ʒiʒoni induʒavano a lɛdʤere la ɸaʒina sulla ʒenealoʒia della reʒina ʒovanna]. Unlike the *gorgia*, [ʃ] for [ʧ] also occurs elsewhere in Italy (notably in Lazio and Campania), and here too it is found in educated as well as popular speech. None of us would, I think, be disposed to teach any of these Tuscan pronunciations to our students in the first instance. However, if a student returned from Tuscany saying [la hasa] for [la kasa], [la ʃena] for [la ʧena] and [la ʒɛnte] for [la ʤɛnte], I would point out that these are regionalisms not shared by the majority of Italians, but since they are found in the speech of educated Tuscans, I would not attempt to proscribe them.

In so doing, I would not be seeking to confer on Tuscan pronunciation any special status, because I believe we should show a similar receptivity towards the patterns of educated speech to be found in other parts of Italy. If my northern regional English is acceptable as a medium in which to talk about an academic subject in the UK, then the Italian of an educated Milanese, Neapolitan or Sicilian should be equally acceptable as a model for our students. On the other hand there is a cautionary tale I can tell of a university-educated Canadian of Abruzzese extraction, married to an Abruzzese and living in Abruzzo, who has been quite unable to find a job as a teacher of English there, because the Italian she learnt from her parents is so heavily dialectal that she is wrongly taken to be completely uneducated. So in conclusion and with certain important reservations, I would say 'viva la differenza!'.

NOTES

1. The DOXA figures are quoted by T. De Mauro in 'Invito a cena con dialetto', *L'espresso*, 19 June 1988, pp. 184-85; those for Istat in his 'Sotto l'italiano trovi il dialetto', *L'espresso*, 15 April 1990, pp. 76-77. DOXA has since published the results of a later survey conducted in 1991 ('Parlare in dialetto', *Bollettino della DOXA (Istituto per le Ricerche Statistiche e l'Analisi dell'Opinione Pubblica*), XLVI, 9-10, (3 July 1992), 77-92), which compare oddly in some respects with those of 1988: 88.7% spoke Italian (76.7% in 1988), 23% spoke no dialect (34.4% in 1988), 77% spoke dialect (65.6% in 1988), 65.7% spoke both (42.3% in 1988), and 11.3% spoke only dialect (23.3% in 1988). The increase in the number of speakers of Italian and the decrease in the number of those who speak only dialect are in line with the trends that have been established ever since unification. But the 1991 figures paradoxically also suggest an increase in the overall number of dialect speakers and of bilinguals, and a corresponding decrease in the number of those who speak only Italian, which is extremely unlikely. These anomalies show the wisdom of maintaining a healthy scepticism when interpreting the significance of such surveys.
2. See the article in *L'espresso*, 15 April 1990, cited in note 1.
3. B. Migliorini and T. G. Griffith, *The Italian Language*, Faber and Faber, London and Boston, 1984 (2nd edition), p. 513.
4. The 1991 DOXA survey gives the following figures for Campania, Abruzzo and Molise taken together: 87% spoke Italian, 9.9% spoke no dialect, 90.1% spoke dialect, 77.1% spoke both, and 13% spoke only dialect.
5. M. Cortelazzo, *Avviamento critico allo studio della dialettologia italiana*, Pacini, Pisa, 1976.
6. A. L. and G. Lepschy, *The Italian Language Today*, Routledge, London and New York, 1988 (2nd edition), pp. 89-91.

Tuttitalia, December 1997, No 16, 17–18, 23–25

Neo-italiano in the classroom

Loredana Polezzi
University of Warwick

INTRODUCTION

In recent years, the use of authentic materials and, in particular, the widespread availability of TV and video extracts have become a common feature in language classrooms. As a result, we might expect to find that learners are currently being presented with a greater range of language variation than ever before. Yet this is not necessarily the case: linguistic orthodoxies, acquired practice and common assumptions – as well as language policies – may influence both the range of what is available to language teachers and the way in which, whether consciously or not, they themselves select materials for classroom use.

This article briefly reviews current knowledge on language varieties in contemporary Italy and then moves on to analyse the way in which teaching practices relate to the reality and complexity of contemporary Italian language – and culture. The aim is to question a few assumptions and stimulate awareness of the role which linguistic variation may play in the language classroom.

VARIETIES OF LANGUAGE (AND CULTURE)

'Language variation' is a label which can cover large areas of linguistic study. Variation can be analysed from a diachronic perspective (that is examining a language as it is at one particular point in time) or a synchronic one (looking at change over a significant period). While diachronic, or historical, linguistics is related to social phenomena and to language awareness, it is the synchronic perspective which tends to be predominant in today's foreign language teaching approaches, with their emphasis on communication skills, authentic materials and contemporary use. So, although the two may well overlap at various points, it is the synchronic rather than the diachronic aspect of variation which I intend to concentrate upon.

Even in this partly restricted sense, language variation still includes a large number of linguistic phenomena: from geographic varieties (such as dialects) to social ones (or sociolects); from age and sex variants to those dictated by situation (such as registers) or medium (as in the opposition between written and spoken communication); from ethnic variants to professional ones (like specialized languages and jargons). All these forms of variation – and more – are related to the social and cultural identity of the speaker/writer; an identity which may well not be monolithic, but rather complex and itself variable, since the same individual may use different language varieties in different situations: think of an Italian child raised speaking a regional dialect, who learns 'standard Italian' at school, then perhaps acquires a specific jargon through his/her profession, and ends up using dialect at home (in familiar, colloquial contexts), the 'standard' for more formal conversations and a specialist language at work.[1]

"we might expect to find that learners are currently being presented with a greater range of language variation than ever before"

Since Saussure defined language as a social fact, sociolinguistics (which analyses language as a series of communicative acts taking place within a specific – and relevant – social and cultural context) has grown to be one of the most important areas of linguistic studies. In *Language as Social Semiotic* Halliday (1978) speaks of language as 'ongoing exchange of meaning with significant others',[2] and goes on to explain:

> A child learning a language is at the same time learning other things through language – building up a picture of the reality around him and inside him. ... A social reality (or a 'culture') is in itself an edifice of meanings – a semiotic construct. In this perspective, language is one of the semiotic systems that constitute a culture; one that is distinctive in that it also serves as an encoding system for many (though not all) of the others.[3]

In practice, according to Halliday, this means that we should not take a purely formal attitude to the study of language, but rather we should 'take account of the elementary fact that people talk to each other' and that language 'does not consist of sentences, it consists of text or discourse – the exchange of meaning in interpersonal contexts of one kind or another.'[4] The next necessary step is then to recognize that when using language 'people act out the social structure, affirming their own statuses and roles, and establishing and transmitting the shared systems of value and of knowledge.'[5] If this is the relationship between language and social structure, then language variation 'is in a quite direct sense the expression of fundamental attributes of the social system.'[6] Every time we speak (and also when we write) our choice of language says a lot about who we are, what role we are taking in the exchange, what image we want to give of ourselves. A native speaker can often use different varieties (consciously or unconsciously) to sound friendly or authoritative, to influence the way other people will react, to be, in fact, a more effective communicator.

"our choice of language says a lot about who we are, what role we are taking in the exchange, what image we want to give of ourselves"

If we accept this picture, it is not surprising that in Italy the first form of language variation to attract attention and to gain the status of a discipline in its own right was the study of dialects or geographic varieties. In the years after unification, Italy was still far from speaking (let alone writing) the same language. The study of regional dialects was immediately crucial to the construction of an 'Italian' identity, as well as to the debate which concerned the role to be played in it by the rich inheritance of local traditions the new state had to be built upon.[7] Nor is it surprising that dialect should remain the most obvious and visible dimension of language variation in a contemporary Italy still very much in the midst of debates concerning regional, national and international allegiances (including those claimed by political groups such as the *Leghe*).[8]

Yet the social picture of Italy has changed dramatically over the last fifty years, and is still changing now, with phenomena such as the ongoing progress towards a post-industrial society and globalization on the one hand, and the persistence of divisions between North and South or the growing volume of immigration from the 'Third World' on the other.

In recent years attempts have been made to analyse the linguistic reality of contemporary Italy and to produce a picture complex enough to take into account multiple variation – and complex identities – such as those which characterize the social reality of the country.

Two important concepts emerging from such studies are those of *ristandardizzazione* and *neoitaliano* (or *italiano neo-standard*). Both terms refer, whether directly or indirectly, to a *standard* Italian language. Standard language may generally be defined either as a convention (a notional 'perfect' version of a language which is considered its formal model but is seldom if at all used in practice), or, in some cases, as a variant (regional, ethnic, social, ...) which has acquired such high status as to be strictly codified and adopted as the accepted model for the language as a whole. In the case of Italian the problem of the standard dates back to the old *questione della lingua* and has been for centuries characterized by two important factors: diffusion among a very small élite and the predominance of a written, rather than spoken, model. In practice, there were no native speakers of 'standard Italian', but only a limited number of people who had acquired it through education.[9] After national unification (and especially in the second half of this century, characterized by high levels of internal migration, the diffusion of mass education and the spread of the national media) the Italian language has undergone a process of re-standardisation: as the number of people effectively using it has increased, its essentially written character has changed to allow for the greater flexibility – and variation – of spoken language. During the same period the use of dialect has decreased dramatically: the amount of Italian citizens who, at the moment of unification, regularly spoke and wrote Italian has been estimated at around 2.5%, while recent statistics indicate that today 30% of the population declares that it uses only Italian, with 60% aware of switching between Italian and dialect, and just 12–13% using dialect only. The opposition between standard language and dialect has in fact been replaced by a more fluid picture, in which a large part is played by regional varieties of the new standard (varieties which show characters from both the dialect tradition of the area and the so-called 'standard'). This first level of variation is then influenced by other factors: social, professional, situational, ... The result, according to the scheme proposed by Gaetano Berruto,[11] is a *continuum* of variants ranging from *italiano letterario* (mostly written and highly standardized), *italiano neo-standard* (educated versions of regional variants), *italiano popolare* (with stronger regional influences), *dialetto italianizzato*, to *dialetto vernacolo*. Furthermore, we need to consider special languages such as the Italian of bureaucracy (or *burocratese*) or the jargons used by groups of young people (such as the *paninari* of the 1980s).

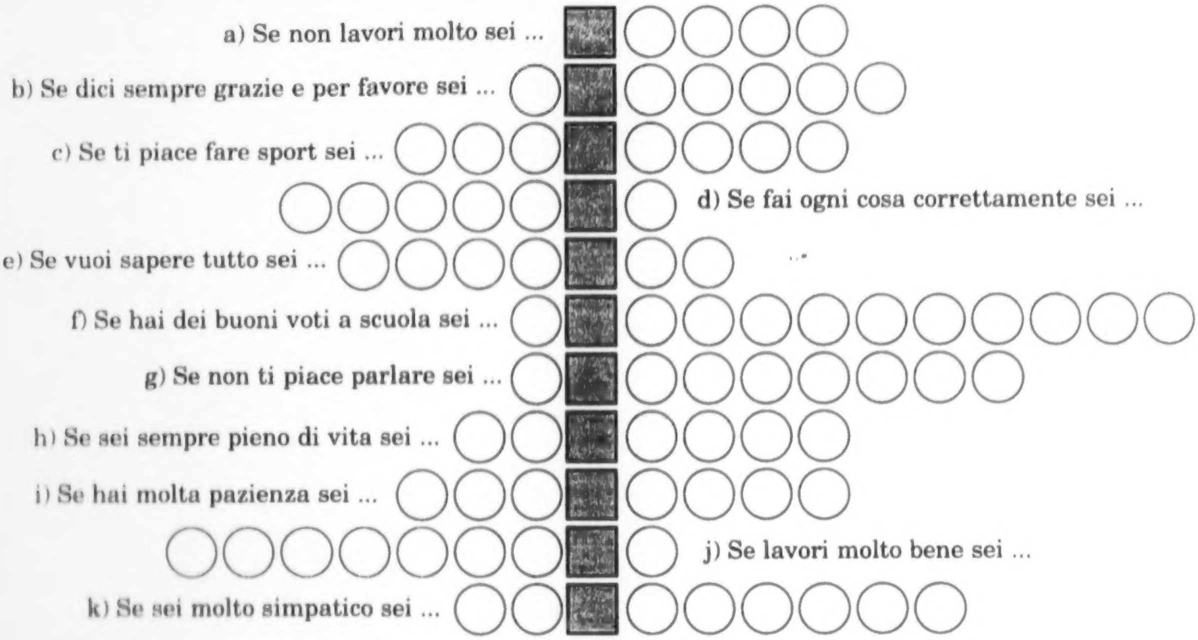
Berruto takes the regional variation as given, a substratum which is characteristic of all Italian language, and goes on to represent the remaining types of variation in a scheme built on three main variables: register (from formal to informal); medium (from written to spoken); and social status (from high to low). According to Berruto the geometric centre of the scheme (the point where the three lines meet) does not correspond to the sociolinguistic centre of the Italian language, which, notwithstanding the changes of recent years, is still biased towards the formal, written and high poles. There are in fact two possible 'standards' which can be assumed to represent such sociolinguistic centre:

Caratteristiche personali

26

Nome .... Classe .... Data .... Tempo ....

1 a) Risolvi il puzzle e trova la parola del rompicapo.



a) Se non lavori molto sei ...

b) Se dici sempre grazie e per favore sei ...

c) Se ti piace fare sport sei ...

d) Se fai ogni cosa correttamente sei ...

e) Se vuoi sapere tutto sei ...

f) Se hai dei buoni voti a scuola sei ...

g) Se non ti piace parlare sei ...

h) Se sei sempre pieno di vita sei ...

i) Se hai molta pazienza sei ...

j) Se lavori molto bene sei ...

k) Se sei molto simpatico sei ...

b) Scrivi una definizione per la parola del rompicapo.

2 Riempi la tabella.

Carolina	sempre	qualche volta	mai
puntuale			
sportiva			
generosa			
curiosa			

Carolina è la mia migliore amica. Quando ci incontriamo è sempre puntuale. Per il mio compleanno mi fa sempre dei bei regali. Non abbiamo segreti. Vuole sempre sapere tutto! Siamo entrambe non sportive.

Massimo	sempre	qualche volta	mai
puntuale			
sportivo			
generoso			
curioso			

Massimo è il mio amico. Spesso mi fa venire il nervoso perchè è sempre in ritardo. Giochiamo a calcio o a golf. È un grande tifoso! Per il mio compleanno non ricevo mai niente da Massimo. A volte vuole sapere troppo.

★ Come dovrebbe essere un migliore amico? Descrivilo/la con frasi complete, o fai una tabella come nell'esercizio 2!

© ALL Italian Homework Activities

La televisione

29

Nome .... Classe .... Data .... Tempo ....

1

Che cosa va insieme?

a un programma sulla natura
b un cartone animato
c un programma poliziesco
d un programma sportivo
e un gioco a quiz
f un programma musicale

1 Domande e risposte con Silvia

4 Il mio elefante ha un problema

5 CD: paese delle meraviglie

3 Topolino a Roma

2 Gli sciocchi detective

6 Palle, racchette e gol

2

a) Guarda il programma e dagli un nome.

Esempio: a) Questo è Studio sport.

a Un programma sportivo alle 17,10.
b Questa soap opera è su Raidue alle 17,45.
c Questo film inizia alle 16,00.
d È un film del 1990.
e Questo viene trasmesso dopo le notizie su Raitre.
f Questa serie è su Raidue alle 16,45.
g È un documentario. Dura un'ora.

b) Quale programma scelgono queste persone?

a A Maria piace guardare i cartoni animati.
b Silvio vuole sapere che cosa è accaduto oggi. Arriva a casa alle 17,50 e deve uscire alle 18,20.
c Sara ha comprato un biglietto della lotteria questa settimana. Ha vinto qualcosa?
d Giovanni arriva a casa alle 17,30. Deve mangiare subito. Alle 18,00 guarda qualcosa di divertente.

SABATO 7 OTTOBRE

RAIUNO

16,00	Telegiornale Flash
16,05	Disney Club
17,10	Studio sport
18,10	L'Italia in diretta, *attualità*
19,10	Studio sport
19,50	Lotteria nazionale

CANALE 5

16,00	Medicine a confronto, *documentario*
17,00	La famiglia Bradford, *film TV*
17,55	Telegiornale
18,15	Rocky 5, *film drammatico 1990*

RAIDUE

15,45	Moonlighting, *film TV*
16,45	Beverley Hills 90210
17,45	Santa Barbara, *soap opera*
18,45	Telegiornale della sera
19,10	Gli avventurieri, *western*

RETE QUATTRO

16,00	La casa Russia, *film spionaggio*
18,00	Angelo, *commedia*

RAITRE

16,00	Il prezzo è giusto, *quiz*
17,00	Telegiornale
17,05	La signora in giallo, *film TV*
17,45	Quando si ama, *telenovela*
19,15	L'impero del sole, *film drammatico*

Guardare la televisione ti diverte!

★ Descrivi la tua serata ideale alla TV!

★ Programmi?
★ Durata?
★ Presentatori?
★ Che cosa mangi?

La mia serata televisiva inizia ...
Poi guardo...
Il programma successivo è ...

© ALL Italian Homework Activities

Soluzioni 21–27

21 I colori

1

arancione (orange): 14
lilla (lilac): 8
giallo (yellow): 3
nero (black): 6
grigio (grey): 5
viola (purple): 9
bianco (white): 11
beige (beige): 1
turchese (turquoise): 2
verde (green): 13
marrone (brown): 12
celeste (sky blue): 15
rosso (red): 10
rosa (pink): 7
blu (dark blue): 4

2

a verde
b giallo
c bianca
d arancione
e nero
f rosso
g verde
h bianca, rossa, verde

22 Dati personali

Nome: Carla
Cognome: Benvenuti
Sesso: femmina
Indirizzo: Via Leoncavallo n. 45, Lucca
Codice postale: 55010
Numero telefonico: 0563 667 854
Data di nascita: 25 gennaio 1982
Età: (depends on present date)
Fratelli/sorelle: due fratelli, una sorella
Luogo di nascita: Udine
Nazionalità: italiana
Firma: (signature)

23 I saluti

1

a ciao (hello/cheerio)
b arrivederci (goodbye)
c buona notte (good evening)
d buon appetito (enjoy your meal)
e buon giorno (good morning/good day)
f buona fortuna (good luck)
g a più tardi (see you later)
h buon viaggio (have a nice trip)
i salve (hello/hi)
j buona sera (good evening)

2

a Ciao. Come stai?
b Buon fine settimana.
c Benvenuti!
d Buona fortuna!

24 La famiglia

1

la madre/mother; il padre/father
la nonna/grandmother; il nonno/grandfather
la nipote/niece; il nipote/nephew
la figlia/daughter; il figlio/son
la mamma/mum; il babbo/dad
la cugina/cousin; il cugino/cousin
la moglie/wife; il marito/husband
la zia/aunt; lo zio/uncle

2a

1a 2c 3b 4b 5a

25 L'aspetto

1

a vecchio/giovane
b grasso/snello (esile)
c piccolo/grande
d bello/brutto
e corto/lungo
f chiaro/scuro

2a

Angela: capelli biondi, lunghi e dritti, occhi blu
Giorgetta: capelli neri, lunghi e ricci, occhi marroni, occhiali
Mario: orecchini, anello al naso, capelli corti, ricci e scuri, occhi blu
Renato: capelli corti, ricci e scuri, occhi marroni, occhiali
Franca: capelli corti, dritti e scuri, occhi blu, orecchini
Gino: pelato, baffi, barba, occhi marroni

2b

a Mario b Giorgetta c Gino d Franca

26 Caratteristiche personali

1a

a pigro
b gentile
c sportivo
d preciso
e curioso
f intelligente
g taciturno
h allegro
i paziente
j diligente
k piacevole
PERSONALITÀ

2

Carolina: sempre puntuale, mai sportiva, sempre generosa, sempre curiosa
Massimo: mai puntuale, sempre sportivo, mai generoso, qualche volta curioso

27 Lo sport

1

```
C   S   P L L A B E S A B P
O   I     A       P E S C A
R   N G     L           I L
S   N U O T O L         C L
A   E     L     A       L A
  R T       F   V V     I C
    U         C   E O   S A
      G       A     L L M N
        B O W L I N G A O E
          Y   C       I C S
E Q U I T A Z I O N E     T
              O           R
O I G G A N I T T A P     O
```

a nuoto
b calcio
c vela
d pattinaggio
e corsa
f pallavolo
g sci
h pesca
i tennis
j ciclismo
k golf
l baseball
m pallacanestro
n bowling
o equitazione
p rugby

2 Falso

a Ci sono undici giocatori in una squadra di calcio.
c Il gioco del rugby ha due tempi di gioco.
e Il vincitore/la vincitrice è la persona che vince il gioco.
f André Agassi è un giocatore di tennis.

Soluzioni 28–34

28 I passatempi

1a

		🏊	📺	✏	🍳	♪	⚽
Nerina		N	–	–	–	–	R
Teresa	D	V	O	–	–	–	
Maurizio		–	J	–	Z	E	–
Rodolfo		M	–	K	H	–	–
Nadia	–	F	–	–	Q	P	

1b

D A Teresa piace nuotare.
O A Teresa piace scrivere.
Q A Nadia piace ascoltare la musica.
R A Nerina piace giocare a calcio.
J A Maurizio piace guardare la televisione.

2

a Nerina
b Rodolfo
c Maurizio
d Teresa

29 La televisione

1

a4 b3 c2 d6 e1 f5

2a

a Questo è Studio sport.
b Questa è Santa Barbara.
c Questo è La casa Russia.
d Questo è Rocky 5.
e Questo è La signora in giallo.
f Questa è Beverley Hills 90210.
g Questo è Medicine a confronto.

2b

a Disney Club
b Telegiornale
c Lotteria nazionale
d Angelo

30 Le feste

1a

1f 2b 3d 4a 5c 6e 7g

1b

1 La festa della Repubblica è il 3 giugno.
2 Il giorno di S. Valentino è il 14 febbraio.
3 Il mio compleanno è ...
4 Pasqua è in marzo/aprile.
5 Natale è il 25 dicembre.
6 Il giorno prima del Giorno dei Santi è il 31 ottobre.
7 L'ultimo dell'anno è il 31 dicembre.

2

Dora ha quindici anni.
Data: 14 maggio
Ora: 16,00
Indirizzo: Via Caramba 198, 35123 Padova
Tipo di abito: punk
Porta con te: regali e torte

31 Il Natale

1

a maglione
b racchetta da tennis
c riviste
d mountain-bike
e cioccolata
f orsetto

2

a albero
b Babbo Natale
c grande magazzino
d vigilia
e auguri
f regalo
g canto di Natale

32 L'appuntamento

1

Tommaso: Katia/cinema/18.45/04.07
Carla: Fabiano/alla fermata dell'autobus/06.00/04.07
Vanessa: Anna/al campo da tennis/12.00/05.07
Antonio: Guglielmo/allo stadio/13.30/03.07

33 I bagagli

1

la macchina fotografica, la piantina della città, gli occhiali da sole, la crema abbronzante, il libretto degli assegni, il costume da bagno, il sacco a pelo, la borsa del trucco, le scarpe da ginnastica, la carta d'identità

2

a la borsa del trucco
b occhiali da sole
c la piantina della città
d la macchina fotografica
e la carta d'identità
f il libretto degli assegni

34 L'Europa

1

a Galles
b Russia
c Irlanda
d Svezia
e Grecia
f Inghilterra
g Norvegia
h Scozia
i Austria
j Italia
k Ungheria
l Gran Bretagna
m Spagna
n Svizzera
o Finlandia
p Danimarca
q Germania
r Francia
s Turchia

2

a British workers work hard. In Great Britain people work about 43.7 hours per week. The Germans only have to work 39.9 hours per week. Where would you prefer to work?
b Holland has the biggest number of chocolate fans in the whole of Europe. The Dutch eat 8.21 kilos of chocolate per person per year. In Switzerland, people eat 8.03 and in Great Britain it's only 7.42 kilos. How much chocolate do you eat every year?
c Moscow is the biggest city in Europe. Nearly 10.5 million people live there. In London there are about 9 million people, Berlin has 8.7 million inhabitants and Rome has got 2.8 million. In Istanbul there are 6.6 million people. Where are these cities?

one is the contemporary literary standard (which is not so much the language of contemporary literature, but rather the one of grammar books!); the other (the neo-standard) is represented by educated regional Italian. The second is nearer to the geometrical centre than the first – but none does actually coincide with it.[12]

The general trend, however, is towards assimilation into 'accepted' varieties of linguistic features which would have previously been considered as 'colloquial' or 'incorrect'. As a result, neo-Italian could be described as increasingly socially inclusive, informal and tolerant of regional variation – a real national language, at last.[13] On the other hand, it could also be said that neo-standard Italian is increasingly simplified, colloquial and slipshod... Purists and innovators will clearly take opposite views, but *il neo-italiano* remains a linguistic and social fact.

THE LOCATION OF 'ITALIAN AS A FOREIGN LANGUAGE'

If we were to try and position Italian as a Foreign Language – i.e. the Italian taught to non-native speakers in Italy and abroad – on Berruto's scheme where would its centre fall, and what varieties would it include?

Both a quick review of language teaching materials and a look at personal experience seem to indicate quite clearly that Italian as a Foreign Language is significantly more conservative and purist than its native counterpart.

This is only partly surprising for, though communicative approaches and the use of *realia* have brought classroom language nearer to that of everyday use, the vast majority of language teaching materials still tend towards the formal-high-written standard. This is possibly the result of a series of factors which depend partly on language teaching practices and partly on attitudes to language as a whole.

Behind many tailor-made language teaching materials – as well as behind teachers' selections of authentic language documents to be used in teaching – there is still a predominantly prescriptive attitude to language, which tends to see the text (spoken or written) as a pretext for the introduction of formal language features (whether they are called 'grammar', 'structures' or even 'functions'). The need for the reassuring rule – whether on pronunciation or the use of the subjunctive – is common to both teachers and students, and tends to encourage a specific kind of simplification: the reduction to standard forms and the subsequent exclusion of marked variants. This means, among other things, that not just dialect speakers but also all speakers of regional varieties (even though educated) tend to be excluded from the production of language teaching materials, such as cassettes and videos, while preference is given – at advanced as well as beginners level – to what is perceived as 'standard' pronunciation.[14]

Besides, most purpose-made materials will tend towards 'standard' language by virtue of their own nature: dialogues, readings and exercises are either simply written texts or texts which have been written (or at least partly scripted) to be spoken – in both cases they will tend to incorporate characteristics typical of the written medium, and to be more formal and 'correct' than spontaneous communication.

The case of authentic material is similar: selection is often carried out with specific linguistic objectives in mind (e.g. a high frequency of the desired structures or vocabulary); besides, written (or semi-written) texts tend to dominate, ranging from newspaper articles to film extracts, from tourist information to TV news items.[15] Various factors favour the exclusion of more 'informal' material – among them, and far from uncommon, the tendency to avoid too 'colourful' and 'colloquial' expressions appearing in both the press and contemporary literature with increasing frequency...

Authentic audio and video material would be the ideal media to introduce language variation to the learner. Neo-standard Italian, in particular, with its informal, spoken and regional features is well represented both on radio and television, yet common selection practices tend to exclude it.

Two different anecdotes concerning video material will serve to illustrate the point. Both relate to *Italia 2000*, a European Union funded project which has been producing multimedia materials for advanced learners of Italian for the past three years.

> **"Italian as a Foreign Language is significantly more conservative and purist than its native counterpart"**

The core of the materials is constituted by a series of authentic TV extracts, all taken from news and related programmes. The video footage comes from the archives of two Italian TV broadcasters, *RAI Lombardia*, a regional branch of the state owned *RAI*, and the Sicilian private channel *TelEtna*. In both cases extracts do not relate exclusively to one region, and no dialect speakers are included in the selection, while a wide range of educated regional variants is presented together with more 'standard' pronunciation. Yet when considering an offer to publish the series commercially, at least one major Italian publisher simply assumed that the Sicilian material would be unsuitable...

While selecting clips for one particular video the team working at Warwick University came across an extract taken from a *RAI* newsprogramme and shot in Cremona. The clip contained various interviews in non-standard Italian. Interviewees ranged from a non-native speaker to two local women, a young Neapolitan man, a Florentine and a Venetian. The non-native speaks a generally correct but simplified version of Italian; all the others can be placed somewhere in the *continuum* between educated regional Italian and Italianized dialect. In transcribing the clip it was found that the Venetian was by far the most difficult to understand, some passages actually proving unintelligible. All other speakers had clear enough pronunciation, used only occasional regional lexical features (such as 'lavoro nun ce n'è' in the case of the Neapolitan) and their statements were easy to understand given the context.[16] However, on the various occasions on which I showed the extract to teachers of Italian as a Foreign Language and asked them to identify the interview they found most difficult to understand, the vast majority – with the notable exception of some who were of Southern Italian origin – had no hesitation in choosing the Neapolitan. After listening again, however, all recognized that they would have no difficulty in reproducing what the young man from Naples was saying, while the Florentine could cause some trouble and the Venetian was definitely difficult...

CONCLUSIONS

Whether consciously or not both publishers and teachers seem to stick to traditional assumptions about what is and what is not suitable as a sample of 'authentic' Italian language – and this seems to exclude language variation. Yet while there may be many excellent educational reasons for choosing to stay as near as possible to an accepted standard of Italian language – including the need to offer a clear and simple model to the learners – it is important to recognize that value judgements based on, for instance, the social prestige of different varieties, may influence the selection process.

"it is important to recognize that value judgements based on, for instance, the social prestige of different varieties, may influence the selection process"

It seems clear, too, that dialect still dominates the perception of what constitutes 'language variation' in contemporary Italian and that, as a result of the practice of excluding dialect, all other types of variation also tend to be left out of language teaching. This misleading impression should soon be modified, however, by the increasing attention given to other sociolinguistic factors in the study of contemporary Italian. Regional variants of *neo-italiano* would then begin to enter the classrooms, at least at advanced level, when learners may be assumed to have acquired enough language awareness to be able to cope – with guidance – with the reality of contemporary Italian language.

While production of Italian as a Foreign Language may continue to require some adherence to prescriptive rules and 'standard' models, a more descriptive and culturally conscious attitude may be taken when it comes to reception. In fact, if we take Halliday's view that language systems and social structures are intricately connected, the need for a more accurate picture of the complex network of language varieties at work in contemporary Italy becomes clearly evident. Rather than hiding variation we should then take it into account when selecting relevant and suitable materials to present to our learners; and we could also begin to discuss its role in Italian culture and society, and help learners to appreciate, for instance, how the social prestige (or lack of it) of different language varieties is acquired and maintained. This, in turn, might stimulate further tolerance of language variation – including dialect itself, whether of a prestigious or non prestigious type.

Otherwise we shall keep leaving out of the practice of Foreign Language Teaching by far the largest part of contemporary Italian language, including – paradoxically – the most forgotten and fastest increasing of all varieties: the non-native Italian spoken by an ever growing number of immigrants (learners) who are becoming permanent residents – and citizens – of Italy.[17] The implications for teachers and publishers, as well as policy makers, of this and other changes in the social structure of contemporary Italy and in its language are only beginning to emerge.

NOTES

1 In *Genre Analysis* (Cambridge: CUP, 1990) John Swales introduces the useful concept of 'discourse communities' to analyse such shifts: an individual will typically move between different groups (family, school, work, etc.), each of which will be characterized by different language varieties; in order to be integrated into each group the individual in question will have to know and use the variety of language which characterizes it.

2 M.A.K. Halliday, *Language as Social Semiotics: The Interpretation of Language and Meaning* (London: Edward Arnold, 1978), p. 1.

3 *Ibid.*, pp. 1–2.

4 *Ibid.*

5 *Ibid.*

6 *Ibid.*

7 On the development of *dialettologia* and on the history of dialects and national language in Italy see T. De Mauro, *Storia linguistica dell'Italia unita* (Bari: Laterza, 1976).

8 On the role of dialect in recent Italian politics see P. Diadori, 'Lingua e dialetto ieri e oggi in Italia: una sintesi', *Tuttitalia*, 9 (June 1994), pp. 12–29 (p. 18).

9 Berruto goes as far as maintaining that this is still the case. See G. Berruto, *Sociolinguistica dell'italiano contemporaneo* (Rome: La Nuova Italia Scientifica, 1987).

10 See T. De Mauro, *Storia Linguistica dell'Italia unita*, cit. and T. De Mauro *et al.*, *Lessico di frequenza dell'italiano parlato* (Milan: Etaslibri, 1993).

11 Berruto, *op.cit.*

12 *Ibid.*, pp. 19–27.

13 In fact recent research shows a trend for the 'nationalisation' of some regional uses, or even for mixing different regional varieties, such as Roman and Milanese; on this topic see De Mauro *et al.*, *op. cit.*

14 A recent exception, the Romanesque accent featured on the cassettes accompanying the *Uno* language course (Rome: Bonacci, 1992) caused numerous negative reactions.

15 On the specific characteristics of the Italian language used on TV see P. Diadori, *L'italiano televisivo* (Rome: Bonacci, 1994).

16 It was in fact decided to edit the clip excluding the interview with the Venetian man, but to use all the rest, devising activities which could raise awareness of the language varieties presented. See Tania Concetta Batelli, Anna Bristow, Loredana Polezzi, *Religioni e comunità in Italia* (Warwick & Cambridge: Italia 2000, 1996).

17 On the implications of immigration for the future of Italian language and society see for instance Ilaria Bonomi, 'Avanti

lo straniero: italiano di oggi, italiano di domani', *Linea d'ombra*, 109 (November 1995), pp. 69–71, and Marina Orsini-Jones & Francesca Gattullo, 'Visibility at a Price? Black Women in Red Bologna', *Tuttitalia*, 14 (December 1996), pp. 24–38.

BIBLIOGRAPHY

G. Beccaria (1973). *I linguaggi settoriali in Italia*. Milan: Bompiani.

G. Berruto (1987). *Sociolinguistica dell'italiano contemporaneo*. Rome: La Nuova Italia Scientifica.

I. Bonomi (1995). 'Avanti lo straniero: italiano di oggi, italiano di domani', *Linea d'ombra*, **109**, 69–71.

R. Breton (1982). *Geografia delle lingue*. Venice: Marsilio,

T. De Mauro (1976). *Storia linguistica dell'Italia unita*. Bari: Laterza.

T. De Mauro *et al.* (1993). *Lessico di frequenza dell'italiano parlato*. Milan: Etaslibri.

P. Diadori (1994). *L'italiano televisivo*. Rome: Bonacci,

P. Diadori (1994). 'Lingua e dialetto ieri e oggi in Italia: una sintesi', *Tuttitalia*, **9**, 12–29.

N. Galli De'Paratesi (1984). *Lingua toscana in bocca ambrosiana. Tendenze verso l'italiano standard: un'inchiesta sociolinguistica*. Bologna: Il Mulino.

M. Gotti (1991). *I linguaggi specialistici*. Florence: La Nuova Italia.

M. A. K. Halliday (1978). *Language as Social Semiotics: The Interpretation of Language and Meaning*. London: Edward Arnold.

A. L. Lepschy and G. Lepschy (1977). *The Italian Language Today*. London: Hutchinson.

M. Maiden (1995). *A Linguistic History of Italy*. London: Longman.

M. Montgomery (1986). *An Introduction to Language and Society*. London: Routledge.

M. Orsini-Jones and F. Gattullo (1996). 'Visibility at a price? Black women in red Bologna', *Tuttitalia*, **14** (December), 24–38.

A. Sobrero (ed.) (1990). *Introduzione all'italiano contemporaneo, vol. 2: La variazione e gli usi*. Rome & Bari: Laterza.

J. Swales (1990). *Genre Analysis*. Cambridge: CUP.

Notes for Contributors

Contributions

The Editorial Committee welcomes previously unpublished articles, reports and other contributions, which will further the cause of the learning and teaching of Italian. Contributions are expected to fall into one of these categories:

- (a) Articles of about 3000 words.
- (b) Brief (up to 1000 words) items of information, notes on innovative practice, discussion points (including those arising from previous articles).
- (c) Reviews usually of about 300 to 400 words (but longer reviews or review articles may also be accepted). Please send your contributions direct to the Reviews Editor.

The guidelines below are intended to help contributors:

Presentation

Type with double spacing.

Please give your article one title only, not a title and a sub-title, and divide it up with (short) sub-headings. An abstract of about 50 words should be provided.

Give full references for all sources quoted, using the Harvard system. In the text the author's name, year of publication and page number where relevant should be quoted in brackets, e.g.: (Jones,1993, 27).

Please send three copies of the article and keep another for yourself.

Clean copy and articles supplied with IBM or Macintosh compatible disc (MS Word preferred) are of great assistance in reducing printing costs. Graphs, pie charts and other diagrams should be supplied as camera ready, hard copy. If prepared on a computer, graphics files on disk are also of use, presented as TIF or postscript files.

Illustrations

Photographs are particularly welcome, as are charts, diagrams and tables where relevant. Please send these at the same time as your typescript.

Timing

In order to be considered for inclusion in the following issue, articles should normally be sent in by lst December and lst June. Where topicality is of the essence, shorter deadlines are possible by negotiation with the Editor.

BEST COPY AVAILABLE

Tuttitalia, December 1997, No 16, 26–30

La lingua e l'immagine nel testo cinematografico

G Paola Pinna
Anglia Polytechnic University

INTRODUZIONE

Il cinema presenta una fonte ricchissima di materiali originali che offrono molte possibilità di applicazione allo studio della lingua e della cultura italiana. Uno dei problemi che affronta l'insegnante che voglia introdurre lo studio di film nel curricolum è quello di come indirizzare lo studente al lavoro dell'analisi testuale e aiutarlo quindi ad uscire dai confini limitati del raccontare la 'storia' o del discutere della 'psicologia' dei personaggi. Mi sembra importante precisare che questa difficoltà nasce dalla natura stessa del testo cinematografico che, parafrasando la famosa frase di Christian Metz, 'è difficile da spiegare, proprio perché è facile da capire'.[1] Lo scopo di questo saggio è di offrire un modello di approccio all'analisi del testo cinematografico che dia la possibilità, se non di spiegare un film in tutta la sua complessità, almeno di ancorare le proprie intuizioni a una osservazione accurata e il più oggettiva possibile.

"I testo filmico è composto essenzialmente da tre elementi: l'immagine, il dialogo e il sonoro"

Il testo filmico è composto essenzialmente da tre elementi: l'immagine, il dialogo e il sonoro. Nell'esempio di analisi che segue, mi soffermerò su ciascuno di questi elementi, ma in particolare sul dialogo e sull'immagine. Devo precisare che la scelta del dialogo come punto di partenza è interamente arbitraria, non nasce cioè da una presa di posizione che priviligia la parola rispetto all'immagine. Si potrebbe ugualmente partire dall'analisi delle immagini e vedere in che modo il dialogo sostiene o modifica i significati da esse espressi.

Poiché questo tipo di analisi guarda al dettaglio, e sarebbe impossibile applicarla a un intero film nel contesto di un breve saggio come questo, ho preso in considerazione una sequenza centrale, di cui analizzerò sia il dialogo che le immagini, e le due sequenze adiacenti che tratterò più brevemente e solo in funzione della sequenza principale.

Prima di procedere all'analisi dettagliata della sequenza, vorrei sottolineare l'importanza di inserirla non solo nel suo contesto narrativo, ma anche in quello 'pittorico' e sonoro. Ciò significa esaminare gli aspetti principali del sonoro e della messa in scena – ovvero il colore (che comprende le varie tonalità di grigio), l'ambiente, i movimenti delle figure, la lunghezza dei campi ecc. – e metterli in relazione sintagmatica con la sequenza immediatamente precedente e quella successiva, tenendo sempre a mente, per quanto possibile, il film nella sua totalità.[2] Solo cosí si riescono a cogliere dei particolari che diventano significativi proprio perchè operano in un contesto più ampio e articolato.

Il film da cui sono state tratte le sequenze è *Rocco e i suoi fratelli* (Luchino Visconti, 1960).[3] Il film comincia con l'immagine della Stazione Centrale di Milano dove è appena arrivato 'il treno del sud', da cui scendono, tra sbuffi di vapore, gli immigrati con valigie e pacchi. È qui che arrivano i membri della famiglia Parondi, la madre Rosaria e quattro dei suoi cinque figli ('Cinque, come le cinque dita della mano', dirà Rosaria nel film, come già padron 'Ntoni nei *Malavoglia*): Simone, Rocco, Ciro e il piú piccolo, Luca. Vincenzo, il maggiore, si trova già a Milano e, secondo la madre, avrebbe dovuto essere alla stazione ad accoglierli. Si trova invece a casa della fidanzata Ginetta a festeggiare il fidanzamento ufficiale. La famiglia Parondi si trasferisce a Milano dalla Lucania in seguito alla morte del padre, che il film però non ci mostra.

Il tema fondamentale del film è la dissoluzione della famiglia originaria a mano a mano che i fratelli vengono a contatto con la realtà della grande città del nord. Il film è strutturato per episodi, che sono dedicati di volta in volta ad uno dei fratelli e ne sviluppano il carattere e la personalità nel confronto con la cultura milanese. È stato giustamente osservato da vari critici che il centro vitale ed emotivo del film è però nelle storie di Simone e Rocco (i cui ruoli sono rispettivamente interpretati da Renato Salvadori e Alain Delon), uniti dalla passione per Nadia, una prostituta settentrionale (Annie Girardot).

Mentre Vincenzo riesce ad integrarsi nella nuova cultura attraverso il lavoro e sposandosi con una ragazza di origini meridionali ma già inserita nell'ambiente milanese, Simone si lascia abbagliare dal facile successo, almeno iniziale, del mondo della boxe. Emotivamente e moralmente debole, Simone incontra la sua rovina sia di pugile che di uomo per via della passione amorosa per Nadia e, non riuscendo a risolvere i conflitti che questo rapporto gli crea, finisce coll'uccidere la ragazza.

Rocco è il fratello 'buono', dedito alla famiglia ed ancora legato ai valori di solidarietà, rispetto e sacrificio. Per Rocco i valori della cultura meridionale sono sempre validi, l'importanza dell'unità familiare è assoluta e ad essa tutto va sacrificato. Per amore del fratello, Rocco abbandona Nadia e, contrariamente alle proprie inclinazioni, si dedica al pugilato. Quando infatti il rapporto tra Nadia e Simone si era interrotto, Rocco aveva cominciato ad incontrarsi con la ragazza regolarmente, suscitando la gelosia di Simone che, incoraggiato dai suoi amici milanesi, stupra Nadia sotto gli occhi del fratello. Qualche tempo dopo, Simone annuncia di aver ucciso la ragazza. Rocco vorrebbe tenere la cosa nascosta e proteggere il fratello, ma sarà Ciro a denunciare Simone alla polizia.

Ciro dimostra così di aver internalizzato i valori civili della società del nord, e tutte le sue scelte (il lavoro all'Alfa Romeo, o il matrimonio con una ragazza milanese) confermano la sua integrazione. Spetterà al piccolo Luca (legato a Rocco e quindi a ciò che Rocco rappresenta: l'amore per la sua terra del sud) il compito di riconciliare e superare forse nel futuro le tensioni che hanno portato alla distruzione di Simone ed allo smembramento familiare. Il film si chiude con un'immagine di speranza: Luca che cammina lungo una strada ampia ed aperta.

LE SEQUENZE

Come esempio di analisi è stata scelta la sequenza in cui Rocco e Nadia si incontrano per l'ultima volta in cima al Duomo di Milano. La sequenza si colloca immediatamente dopo la scena, che chiameremo 'sequenza (a)', in cui Nadia viene stuprata da Simone sotto gli occhi di Rocco, a cui segue la picchiatura feroce di Rocco che, invece di difendersi, si offre quasi inerme alla violenza del fratello. Nella sequenza in cima al Duomo, che chiameremo 'sequenza (b)', Rocco rompe definitivamente il rapporto con Nadia e cerca di convincerla a ritornare insieme al fratello. Nella sequenza successiva, che chiameremo 'sequenza (c)', viene introdotto il riavvicinamento fra Simone e Nadia, e quindi la ripresa del loro rapporto amoroso che poi risulterà nell'uccisione di Nadia e la completa distruzione morale di Simone. Per chiarezza e semplicità potremo intitolare queste tre sequenze in questo modo:(a) 'la violenza di Simone', (b) 'in cima al Duomo', (c) 'la ripresa del rapporto Simone-Nadia'.

Esaminando brevemente queste tre sequenze dal punto di vista 'pittorico' dell'immagine, vediamo come ciò che le lega è una serie di contrasti.

Nella sequenza (a) 'la violenza di Simone' colpisce la quasi completa oscurità in cui sono avvolti i personaggi e il paesaggio. Qui vediamo, o meglio intravvediamo, Simone, protagonista dell'azione, che *discende* verso l'argine dove si trova suo fratello con Nadia e dove si consumerà la sua violenza. L'unica fonte di luce viene da un fuoco acceso nella sterpaglia, forse un richiamo alla prostituzione di Nadia. L'oscurità e il movimento verso il basso diventano qui metafora pittorica dell'abisso morale in cui sta cadendo Simone. Ma la violenza di Simone che, come rivela il dialogo, ha radici profondissime nella sua mentalità di uomo meridionale che non può tollerare che il fratello 'gli faccia le corna', viene poi inserita *pittoricamente* nel contesto più specifico della condizione dell'immigrato meridionale in una città del nord. Uscita Nadia dalla scena, vediamo come Simone scagli tutta la sua ferocia contro Rocco. Le figure dei due fratelli vengono prima riprese in campi ravvicinati, con primi piani sul viso insanguinato di Rocco, poi si stagliano contro un muro illuminato su cui si proietta la loro ombra, vengono poi riprese in campo lungo e quindi appaiono piccolissime, quasi assorbite e annullate dai palazzoni della periferia Milanese (costruiti per alloggiare il gran numero di immigrati meridionali) e da qui infine scompaiono. Vediamo quindi come la sequenza sia ricchissima di elementi pittorici che collegano la violenza di Simone alla 'violenza' dello sradicamento dal proprio paese e quindi dell'emigrazione.

"L'oscurità e il movimento verso il basso diventano qui metafora pittorica dell'abisso morale in cui sta cadendo Simone"

Il sonoro accompagna e accentua questi motivi contribuendo alla 'costruzione' di un ambiente fisicamente e spiritualmente oscuro e desolato. Nella scena prevale il silenzio appena interrotto da una serie di bassi musicali, dal fischio lontano di un treno e da poche grida. Si alternano anche i due motivi musicali associati ai due fratelli: nel motivo di Simone prevalgono i bassi che rinforzano il senso di *discesa* espresso dall'immagine. In contrapposizione a questo è il motivo di Rocco dove invece prevalgono gli alti e che anticipa alcune delle strutture della sequenza successiva.

Dal punto di vista pittorico, la sequenza (b) è in antitesi totale alla sequenza precedente. Dal buio della notte passiamo alla luce del giorno, al chiaroscuro si sostituiscono i toni grigi più dolci, i personaggi vengono trasportati dalla periferia al cuore della città, dal basso dell'argine vengono elevati e portati in cima al Duomo. Dal silenzio interrotto da poche corde musicali passiamo al suono delle campane e infine alla musica orchestrale che riprende il motivo di Rocco.

Da qui alla terza sequenza 'la ripresa del rapporto Simone-Nadia' il contrasto non potrebbe essere più netto. L'ambiente dove avviene la

"Con quel suo 'non è vero'... Nadia cerca di ristabilire un'altra verità, la sua verità di persona del settentrione, ma anche e sopratutto di donna"

'riconciliazione' è quello chiuso e fumoso di un night club dove si gioca d'azzardo e che viene ripreso con forti toni di bianco e nero. Il sonoro rafforza il contrasto, la musica eroica con cui si chiude la sequenza 'sul Duomo' si interrompe bruscamente per essere sostituita da un motivetto moderno, una specie di Muzak da sfondo. Questo è l'ambiente sociale milanese che accoglie l'immigrato.

IL DIALOGO

Partendo da una applicazione molto aperta della teoria dei campi semantici, si può stabilire che il dialogo fra Rocco e Nadia nella sequenza (b) appartiene a un'area di significato che potremo definire dei 'rapporti personali'.[4] Per facilitare il lavoro di analisi è possibile identificare all'interno del dialogo una serie di strutture linguistiche che si possono considerare fondamentali, in quanto o si ripetono oppure sono in opposizione fra di loro. Queste possono essere raggruppate in tre categorie che a loro volta rivelano tre tipi di discorso.

1. Il discorso di genere
2. La negazione di Nadia
3. L'elevazione di Rocco

Il discorso di genere

Ho scelto per questo primo esempio una serie di espressioni riferite a Simone in cui si può osservare il modo contrastante in cui Simone viene visto da Rocco e da Nadia.

Rocco	*Nadia*
Simone t'amava tanto/	
qualche cosa l'aveva/	
cambiato/ buono/	
la causa eri tu/	Non è vero
uomo ridotto alla	
disperazione/ fa quello	
che ha fatto lui	uomo vile e crudele
	vigliaccheria
	mascalzone
	umiliarmi
	ridurci al suo livello.

Rocco parla del fratello in termini positivi che mettono in risalto la bontà dell'uomo. Nadia nega questa immagine di Simone. L'uomo 'buono', che 'amava tanto', 'l'uomo ridotto alla disperazione' viene negato da espressioni parallele e opposte 'uomo vile e crudele', 'mascalzone', 'vigliaccheria'.

Ma sono proprio le parole di Rocco a nascondere e a negare la verità che Nadia cerca di affermare e che lo spettatore conosce in quanto gli è stata presentata dall'immagine nella scena precedente: la verità dello stupro e della violenza. Il discorso di Rocco su Simone nega lo stupro e la violenza riducendoli a un vago 'fa quello che ha fatto lui' e scaricandone la responsabilità sulle spalle di Nadia ('la causa eri tu'). Con quel suo '*non* è vero' sussurrato in risposta, Nadia cerca di ristabilire un'altra verità, la sua verità di persona del settentrione, ma anche e sopratutto di donna, che non può né capire né tantomeno accettare la posizione presa da Rocco nei confronti del fratello. Rocco protegge e difende Simone, anche a scapito della sua felicità personale, perchè in questo modo difende quel rapporto maschile di fratellanza che è espressione fondamentale della cultura meridionale a cui entrambi i fratelli appartengono. Il dialogo esprime questo rapporto con notevole forza ed è questa forza a negare Nadia non solo come settentrionale che giudica, giustamente, Simone come 'uomo vile e crudele', ma soprattutto come donna.

Esaminiamo ora come si articola la negazione di Nadia.

La negazione di Nadia

Nadia

Non è vero
Non è vero
non mi credi
non capisci
tutto inutile
non vale la pena
non credo più a niente
niente è più vero
anch'io conto, no?
non è possibile, non è possibile
mi butto di sotto, mi ammazzo

La prevalenza e la ripetizione nelle parole di Nadia di forme linguistiche negative rende queste ultime strutture portanti di un discorso che, a mio avviso, opera in due direzioni: da un lato costruisce la psicologia del personaggio e quindi sostiene la narrazione, dall'altro rivela una importante struttura negativa (su cui ci si soffermerà più avanti) che opera, se vista insieme all'immagine, in senso più ampio.

Nella psicologia del personaggio di Nadia la ripetizione di strutture negative sembrerebbe indicare un impulso verso l'autodistruzione (confermato da strutture grammaticalmente positive, ma negative nel significato: 'mi butto', 'mi ammazzo'). Nadia, vedendosi negata da Rocco ('non mi credi', 'non mi capisci'), cessa di avere una volontà sua e nega se stessa ('non credo più a niente') azzerandosi e assumendo la posizione autolesionistica della vittima ('mi butto di sotto, mi ammazzo'). Si potrebbe asserire che la negazione di Nadia da parte di Rocco continua la violenza dello stupro della scena precedente e anticipa quella della morte di Nadia per mano di Simone. Ciò che questa sequenza chiarisce è che Nadia *accetta* e internalizza la sua posizione di donna –

vittima. Posizione che *deve* assumere, in quanto si trova di fronte a un rapporto di fratellanza meridionale che il film presenta come culturalmente più forte. Ricordiamo a questo punto che più avanti nel film sarà Nadia stessa a offrirsi al coltello di Simone aprendogli le braccia.

L'elevazione di Rocco

Parallelo, e allo stesso tempo in opposizione alla negazione di Nadia, è il discorso dell'elevazione di Rocco che si articola attraverso una serie di espressioni che richiamano il senso del religioso e del divino.

Nadia	*Rocco*
ti prego	
ti supplico	
ti supplico	
mi hai teso una mano	
mi hai convinto	
davanti a te	
bello – giusto.	
colpa	colpevoli
	torna co' Simone
	ha bisogno di te
	non tiene che te
ha bisogno di me	
	aiutare Simone
pazzo, pazzo	
ti amo – mi ami	
mi tormenti	
	non ci vedremo più
te ne pentirai	
te ne pentirai	
ti odio, ti odio, ti odio, ti odio.	

Questa parte del discorso di Nadia presenta una serie di sintagmi e di lessemi che potremmo far rientrare nel campo semantico (inteso sempre in senso lato) della religiosità o della divinità. Nadia si rivolge a Rocco in questi termini: 'ti prego', 'ti supplico', 'davanti a te', 'bello-giusto', 'colpa' (ripetuto da Nadia e ripreso da Rocco con il lessema 'colpevoli') , 'mi hai teso una mano', e infine 'mi tormenti'; termini che trasformano l'uomo e lo elevano a livello di divinità. Se consideriamo il discorso di Nadia nella sua interezza, vediamo come Nadia eleva Rocco e, allo stesso tempo, abbassa se stessa, cosí come la creatura si annulla di fronte al creatore. Abbiamo visto quindi come incomincia a delinearsi il senso del sacro e come il dialogo lo rende un attributo di Rocco. Vedremo ora se l'analisi delle immagini sostiene questa attribuzione o se in qualche modo la modifica.

LE IMMAGINI

Nell'esaminare le immagini mi soffermerò su due elementi fondamentali: la messa in scena e l'angolo delle riprese. Ricordiamo che quando si considera la 'messa in scena' si considerano elementi quali l'ambiente, le luci, i costumi e il comportamento delle figure, ovvero tutto ciò che appare nell' inquadratura. L'angolo della ripresa permette, per cosí dire, allo spettatore di vedere una certa inquadratura da una particolare angolatura: dal basso, dall'alto oppure in linea retta. Poichè la ripresa in linea retta è la più comune, una ripresa dall'alto o dal basso assume sfumature di significato particolari.

Ho già osservato che, se consideriamo la sequenza 'sul Duomo' come parte centrale di un 'trittico', osserviamo un notevole contrasto visuale e sonoro rispetto a quella che precede e a quella che segue. Mentre la sequenza (a) 'la violenza di Simone' accentua i toni cupi e la *discesa* morale di Simone, nella sequenza che stiamo esaminando prevalgono la luce del giorno e il senso di elevazione.

Il senso religioso che è emerso dall'analisi delle parole di Nadia viene ripreso e accentuato dalla messa in scena, dall'angolo delle riprese e dal sonoro. E' infatti il sonoro, col suono delle campane in lontananza, che incomincia a creare il senso dello spazio all'apertura della sequenza, dove vediamo un primo piano ravvicinato di Rocco che annulla inizialmente lo spazio. La seconda inquadratura, con una ripresa dall'alto su Nadia e Rocco, rivela sullo sfondo le guglie del Duomo di Milano. Si tratta quindi di un ambiente straordinario – il tetto del Duomo – elevatissimo rispetto al resto della città. I personaggi non solo sono inseriti in un ambiente elevato e religioso, sono anche incorniciati da strutture architettoniche imponenti che li trasformano. Ci sono però delle differenze significative nel modo in cui Rocco e Nadia vengono ripresi e quindi nel modo in cui il senso del sacro diventa un attributo dei personaggi.

Nella sequenza prevalgono i primi piani di Rocco, mentre Nadia appare sempre insieme a Rocco e spesso occupa una posizione laterale, ai margini dell'inquadratura. La statura di Rocco viene accentuata dalle riprese dal basso. Nadia invece è ripresa sistematicamente dall'alto, cosicché la sua figura risulta accorciata e ridotta. Rocco pare quasi appartenere all'ambiente sacro ed elevato del Duomo, i suoi movimenti sono lenti e sicuri, come quando entra in campo per prendere il suo posto al di sotto di un motivo ad arco che lo incornicia come se fosse un santo. Nadia invece appare estremamente a disagio, i suoi movimenti sono esasperati, cerca di fuggire (e la sequenza si conclude infatti con la fuga di Nadia ripresa in panoramica dall'alto).

> **"Se consideriamo il discorso di Nadia nella sua interezza, vediamo come Nadia eleva Rocco e, allo stesso tempo, abbassa se stessa"**

CONCLUSIONI

Il significato del Duomo di Milano, come centro emotivo e spirituale della città, non può certamente sfuggire allo spettatore. Il fatto che Visconti abbia inserito i personaggi in questo ambiente assume quindi un significato importante: serve, come abbiamo visto, a creare il senso del sacro e del religioso e ad attribuirlo ai personaggi, ma in modo particolare a Rocco. L'immagine quindi riprende il discorso dell' 'elevazione' di Rocco, che il dialogo ha costruito attraverso le parole di Nadia, estendendolo di dimensioni e conferendogli oggettività. Non è solo Nadia ad elevare 'soggettivamente' Rocco, anche noi spettatori vediamo Rocco trasformato dalla macchina da presa e dall'ambiente quasi in divinità. Sembrerebbe quindi che l'immagine confermi il discorso di genere che abbiamo rilevato nel dialogo, e ciò è almeno in parte vero: la figura di Rocco è ripresa in primi piani, è vista dal basso, viene esaminata più a fondo, mentre quella di Nadia viene emarginata dall'inquadratura e 'abbassata' in alcune riprese. Anche qui quindi l'immagine conferisce un valore oggettivo al discorso della 'negazione di Nadia': non è solo Nadia a 'negarsi', si potrebbe dire che anche la macchina da presa 'nega', o comunque diminuisce, Nadia. Si comincia quindi anche a chiarire l'importanza di questa sequenza nel contesto narrativo dell'intero film, in quanto è qui che comincia ad annunciarsi la morte come possibile soluzione ai conflitti causati dall'immigrazione.

"Data l'importanza dell'immagine nella costruzione dei significati, i film spesso adottano una lingua relativamente semplice, facile da capire e da analizzare, ed adatta quindi anche a studenti con abilità linguistiche medie"

Il discorso di genere che potrebbe essere giustificato dall'analisi del dialogo, non è però interamentente sostenuto dalle immagini. Queste ci rivelano infatti che non è solo Rocco ad essere inserito in un ambiente elevato e religioso, lo è anche Nadia. Il senso del sacro e del religioso diventa quindi un attributo dei personaggi ed è la loro storia che viene trasformata da una banale storia fra una prostituta ed un immigrato in un dramma che sfiora il tragico. La stessa cosa vale per il discorso della 'negazione' di Nadia. Questo viene sostenuto dal dialogo e, con meno convinzione, dall'immagine. Infatti considerando la sequenza nella sua interezza, vediamo che mentre questa comincia con un primo piano ravvicinato su Rocco, si conclude con una panoramica dall'alto che riprende i protagonisti, ormai ridotti a figure piccolissime, che corrono sul tetto del Duomo. Ambedue i protagonisti quindi, e non solo la donna, vengono 'ridotti a zero' da questa immagine, come se il film accantonasse per un momento le differenze e si soffermasse a riflettere 'dall'alto' sulla condizione dell' emarginato, non importa se uomo o donna, se immigrato meridionale o prostituta. Ricordando a questo punto che la sequenza precedente, 'la violenza di Simone', si era conclusa con un allontanamento e una riduzione delle figure, in questo caso i due fratelli, potremmo concludere che uno dei significati emersi dall'analisi è la riflessione che il film offre sull'annullamento dell'individuo, in quanto individuo, in una grande città industriale del nord d'Italia.

L'analisi del dialogo e delle immagini ci ha rivelato quindi una serie di contrasti acutissimi. Ho usato termini come 'elevazione', 'divinità', 'annullamento' e, riferendomi alla sequenza (a), ho parlato della 'discesa' di Simone, a cui si contrappone 'l'ascesa' di Rocco nella sequnza (b). Sono questi contrasti che costituiscono la struttura formale del film e cioè il melodramma, che adotta la sovramisura come principio strutturale compositivo.[5]

Una simile analisi rende evidente come il cinema apra le porte allo studio di diversi linguaggi, in quanto nella sua composizione troviamo non solo il linguaggio verbale, ma anche quelli dell'immagine e del sonoro, che arricchiscono il contesto in cui si inserisce il parlato stesso. Mi pare che la validità dell'uso dei film in classe, come espressione culturale di un paese, sia indiscutibile. Allo stesso tempo spero di aver dimostrato come non sia sempre necessario analizzare un film nella sua interezza, ma possa essere sufficiente soffermarsi anche su poche sequenze per proporre attività significative ed ottenere risultati soddisfacenti. Data l'importanza dell'immagine nella costruzione dei significati, i film spesso adottano una lingua relativamente semplice, facile da capire e da analizzare, ed adatta quindi anche a studenti con abilità linguistiche medie. Eppure anche scambi linguisticamente semplici possono risultare utilissimi ed estremamente motivanti.

NOTES

Vorrei ringraziare la collega Dr. Anna Bristow per il suo paziente aiuto e incoraggiamento e per avermi messo a disposizione parte della sua tesi di dottorato.

1. Questa carattarestica del testo cinematografico, secondo i semiologi, è dovuta al fatto che, mentre nella lingua verbale è possibile distinguere fra significante e significato, nel testo cinematografico il significante è quasi identico al significato. Si veda C. Metz, *Film Language: a Semiotic of the Cinema* (New York: Oxford University Press, 1974). Un altro testo sulla semiotica del cinema di pubblicazione più recente è: R. Stam, R. Burgoyne and S. Flitterman-Lewis, *New Vocabularies in Film Semiotics* (Londra e New York: Routledge, 1992).
2. Per uno studio più approfondito del linguaggio cinematografico si rimanda a due testi chiave: D. Bordwell and K. Thompson, *Film Art* (New York: Alfred A. Knopf, 1986); J. Monaco, *How to Read a Film* (New York e Oxford: Oxford University Press, 1977).
3. Un'ottima monografia su *Rocco e i suoi fratelli* in lingua inglese è quella di Sam Rohdie, *Rocco and his Brothers* (Londra: BFI, 1992), che contiene anche una bibliografia essenziale. Di più recente pubblicazione è il profilo critico su Visconti di L. Micciché, *Luchino Visconti* (Venezia: Marsilio, 1996) con una accurata ed estesa bibliografia.
4. Rimando ai testi di John Lyons per uno studio dei campi semantici, in particolare: J. Lyons, *Semantics I* (Cambridge: Cambridge University Press, 1977); si vedano soprattutto i capitoli 8 e 9.
5. A proposito del melodramma, si veda un ottimo testo a cura di Alberto Pezzotta, *Forme del Melodramma* (Roma: Bulzoni, 1992).

Tuttitalia, December 1997, No 16, 31–36

Reflecting on language programmes: change and innovation in Higher Education

Roberto Di Napoli
University of Westminster, London

CHANGE: A QUESTION OF (LACK OF) IDENTITY?

A sense of confusion and unease is currently looming on languages in the British higher education sector. This feeling of apprehension and increasing lack of identity is partly shared with other professionals involved in the tertiary sector, regardless of any discipline allegiance; however, it is especially – and directly – affecting those involved in language education. The latter are therefore prey to a double risk, involved, as we are, in a dangerous whirlpool of mirror games, which may erode our sense of professional identity and purpose. We are basically engaged in a battle for 'survival', trying, on the one hand, to preserve languages as a subject and, on the other, to fight against external forces which aim at reducing our discipline(s) to a service to other subjects and departments. Hence our sense of identity erosion and fragmentation. There are numerous reasons for this and they must be examined in a series of intertwining contexts: the status of language teaching/learning within a given society (in our case the UK); the status enjoyed (or not) by foreign languages in Higher Education at large and, more specifically, within a given institution; the place of and competing ideas about language education within given language departments, French, Italian or whatever. Nor should we forget, finally, the status enjoyed by English as a world language.

It goes without saying that any discussion of the former contexts must be placed within wider historical and societal changes, which necessarily have an impact on educational policies. It thus becomes a rather difficult task to unravel all the different threads of the complex set of 'discourses' about foreign language education produced in such diverse, though interdependent contexts. However, it is important to make some sense of these, if we want to recover any sense of direction and purpose in our profession, without feeling that we are being 'pushed about' by what at times are over-rapid educational and societal changes. It is in fact my belief that it is only through a principled and informed understanding of the contexts that we can start to make equally principled and informed choices in language education.

The aim of this paper is to discuss, without any attempt at completeness, the ideas of *change* and *innovation* in languages in tertiary education. For the purpose of exemplification, I shall refer to two different language teaching contexts in British universities: on the one hand, that of the traditional language degree courses; on the other, that of University-Wide Language Programmes. By making reference to these contexts (and by drawing practical examples from experiences at the University of Westminster) I intend to highlight what could be identified as a 'paradigm shift' in language education.

> **"We are basically engaged in a battle for 'survival', trying ... to preserve languages as a subject and ... to fight against external forces which aim at reducing our discipline(s) to a service to other subjects and departments"**

CHANGES AND DEVELOPMENTS IN HIGHER EDUCATION

Over the past ten years or so, the world of Higher Education has undergone great modifications and these have been of a radical nature. The clearest sign of this process can be seen in the language of education which, as Frank Coffield and Bill Williamson rightly put it in their book *Repositioning Higher Education* (1997: 1), has become 'industrialised'. Words like 'customers' and 'consumers', 'competence' and 'line-managers' have been introduced into the educational debate, at least partly replacing more familiar words like 'students', 'understanding' and 'heads of department'. If it is true that words are ideologically loaded, this shift in vocabulary shows a willingness, on the part of the government, to bring the world of education (and other public services like health provision, for example) into line with the new philosophy of productivity and management. The effects of this change have been several and by no means all negative. In fact, a strong sense of accountability has been brought into the world of education. This was necessary to break down a certain traditional complacency within the academic world, and it has forced this world to re-think itself in the light of the new societal demands. A narrowing of the gap between 'society' and 'education' has been the major phenomenon to have marked the recent history of the higher education sector. This move has been seen as a real 'intrusion' by many academics who resent the fact that the privileged position of the universities in the creation of knowledge and research has been and continues to be subject to scrutiny, and perceive this as an attack. Some of these fears are simply a gut reaction to the erosion of certain privileges (intellectual and not!) typical of the world of academia; others, however, arose from the genuine concern of many of us regarding the downgrading of certain key values in education in favour of market considerations. Hence, as educators and researchers, our sense of frustration and confusion. The tangible results of this situation have been the re-structuring moves which have affected both the 'traditional' and the 'new' universities, albeit with different degrees of depth. In fact, with their more uncertain identity, status and lack of funds, the 'new' universities have been readier to follow the push of change in order to attract more 'customers', hence finance, into their budgets. The 'traditional' universities, though, have not gone untouched by the new mood.

"A narrowing of the gap between 'society' and 'education' has been the major phenomenon to have marked the recent history of the higher education sector"

COMPETING PARADIGMS IN LANGUAGE TEACHING

The provision of languages within the different faculties of Arts in British universities is generally articulated at different levels. For example, at the University of Westminster languages are taught on different programmes: the BA, the Evening Programme, the Post-Graduate Courses in Translating and Interpreting and the Institution-Wide-Language Programme (Polylang). Each of these programmes is characterized by an administrative structure and pedagogic philosophy which, over the years, has reflected the diversity in the needs of the students taught, as well as the different aims, traditions and educational cultures of the programmes themselves. However, this has also brought with it an element of fragmentation and division among the different programmes which has dangerously eroded the sense of continuity within the teaching provision of each language taught.

Leaving aside more specialistic programmes, such as Postgraduate ones, which, due to their vocational nature, have a peculiar (and often excellent) pedagogical and organizational structure, the most interesting comparison can be made between the traditional degree courses, on one side, and newer programmes such as Institution-Wide ones, on the other. Both are, in fact, an integral part of undergraduate study, though the BA is directed at students specializing in languages and Institution-Wide Language Programmes are mostly aimed at those who, while studying other, non-language related subjects, have nevertheless decided to learn one or more foreign languages as part of their degrees. Furthermore, staff involved in one programme are often also employed by the other. As a consequence, a comparison between the two programmes is bound to be both justified and fruitful. However, before delving deep into the comparative exercise, it would be useful to underline some trends in the language teaching sector which have characterised what I have called a 'paradigm shift' in the last few years.

By 'paradigm' shift', Khun (1996) meant a radical change in the inner structure and way of perceiving a certain discipline by its adherents. The shift is usually brought about by some of the practitioners of the discipline and marks an epochal re-alignment in the parameters of the discipline. Should one want to summarize the major shifts in the world of education, one can list the 'old paradigm' against the emerging one:

Old Paradigm	*Emerging Paradigm*
autocracy	democracy
teacher-dominated	inquiry-centred
subject-emphasis	interdisciplinarity
convergent-thinking	convergent and divergent thinking
dependent learning	independent learning
imposing 'knowledge'	motivating people
leaving people to organise themselves	organising people
working individually	working in a team
inward-looking	openness
know that	know how
propositions	outcomes
propositional	experiential
relative strength of discipline	economic survival
better cognitive understanding	better practical understanding

In terms of language teaching, some paradigmatic changes have been the result of discussions held, over the last twenty years, on the nature of language(s) and the role of (foreign) language education. For ease of reference, we can identify with Prabhu (1995) four areas or 'components' where 'change' can be located:

The **Ideological Component** is made of a set of elements embodying 'a desire to change, maintain or resist the order of the world... through the practice of pedagogy' (Prabhu, 1995, p. 65). In other words, this represents the ideological thrust of an institution and/or programme of study and governs the relationship between the latter and its role in society. As such, the Ideological Component can be both in line with the societal demands for and assumptions about the role of education, and in contrast with it, to different extents. It all depends on the path(s) we decide to follow.

The importance of this component is paramount, since, at a very high level, it colours and shapes any activity within any pedagogical institution. In terms of 'paradigmatic shifts', over the last few years there has been a push towards the need to state clearly the 'ideology' of programmes of study in terms of aims and purposes. This has consequently resulted in a push towards a strong sense of accountability, in an attempt to make things as clear as possible to all parties involved in the educational process (students, teaching staff, administrators, external agencies and so on). This trend towards transparency and accountability has taken aback many people involved in Higher Education, since, especially in the 'old' universities, 'tradition' *per se*, however vaguely defined, used to be the unspoken force driving the whole educational process. Reflecting on this 'tradition' and relating it to the new societal needs has been a painful, but, in my opinion, healthy process in which most of the university sector is still engaged. The language sector has not been alien to this move, but, far too often, as we shall see later, any attempt at stating the ideological premises of courses and programmes has resulted in mere 'add on/ad hoc' exercises'. Far from changing the reality of things, this has often given way to a series of superficial, cosmetic changes. However, a clear, thoroughly thought out statement of the ideological premises of any programme of study is the necessary premise on which an institution can base its bargaining power with the surrounding societal forces.

All types of language programmes in the tertiary sector normally share a general aim: providing excellent language education for their students. However, a better clearly stated 'ideology' for languages is often to be found in non-degree courses. In fact, partly because the preoccupations of the degree courses have traditionally revolved around the so-called Area Studies, in all universities, new and traditional alike, and in spite of some good language tuition, there has usually been a lack of ideological cementing within the degree programmes, as far as language studies are concerned. The main reason for this is that the study of languages has been considered as a mere accessory to learning *about* a foreign culture, rather than the medium through which a culture expresses itself in a rich variety of ways which transcend the political and economic history of a country and its literary tradition (i.e. the main concerns of area studies). However, given the increasing request for more and better language tuition coming from students and society at large, the degree courses have recently been under pressure to give themselves a better language teaching profile. Unfortunately, as I have already said, in a lot of cases this has so far resulted in a series of 'ad hoc measures' which do not amount to a clear 'ideological' statement about language education. Moreover, the fact that the different degree programmes in the different language departments tend to operate, as is tradition, in isolation from each other, has also contributed, in a major way, to a lack of discussion and sharing of ideas in terms of language pedagogy, from which many degree programmes seem at times to suffer. On the contrary, one of the major strengths of the newer, Institution-Wide Programmes, like Polylang, has always been their ideological adherence to a code of practice which favours and enhances language education and is shared by all the languages taught on such programmes. This code of practice revolves around the following points:

- a commitment to languages for all students and staff in the University. The underpinning assumption is that languages are a valid professional asset for anybody studying any discipline;
- a commitment to the students in terms of quality in the design, administration and delivery of the courses. Over the years, this has meant pressure, within the university structures, from the Institution-Wide-Language Programmes for equitable funding arrangements and recognition of the value of language learning;
- a better commitment to the staff, both full and part-time. This stems from the great value Institution-Wide-Language Programmes have usually put on the teaching staff both in contractual and staff development terms, the latter being especially important in establishing a necessarily coherent pedagogic ethos in the whole teaching team;
- a sharing of duties and full involvement of the whole staff in the decision-making process so that all the teaching staff can feel a sense of affiliation to the programme and consider it, as far as possible, a fair, co-operative and democratic set up.

The adherence, as far as possible, to these four ideological premises has been, I think, one of the major assets of Institution-Wide-Language Programmes and their driving force: for example, people coming in touch with Polylang, from course administrators to students, teachers and external examiners, have been impressed by both the solid force of the 'ideological' component and by the ability of the Polylang Team to strive to put the ideological tenets into practice, while constantly trying to come to terms with all external, market-led forces.

"In spite of some good language tuition there has usually been a lack of ideological cementing within the degree programmes, as far as language studies are concerned"

The **Ideational Component**: according to Prabhu, 'consists of ideas and concepts about what constitutes knowledge of a language and what the process of a language consists of' (1995: 57). This is a very important element in language education as it states explicitly what beliefs are held within a given programme or institution about the nature of language and the language teaching/learning process. Even more than the Ideological Component, the Ideational one goes often 'unspoken' and

"'operationally' we seem to be going towards 'student-centredness' and a variegated array of evaluation practices"

is the results of cosmetic changes which are adopted as a superficial reading of 'innovation' in language teaching in a competing market. This has generally been the case of the traditional degree courses. They have tended to rely on a Grammar and, more recently, a Functional approach, along with some useful CALL activities. However, no clear, documented, coherent language policy is usually spelt out and adhered to. This has resulted in a series of 'ad hoc' measures which, rather than being the result of internal discussions and decisions within and among the different language departments, have usually been born out of individual initiatives by single members of staff. On the contrary, under the unifying and collaborative mood of programmes like Polylang, the different language teams have given themselves a solid pedagogical and theoretical underpinning based on the following tenets:

- a view of language learning both as a cognitively useful tool and a professional asset for everybody;
- an interdisciplinary view of education: language is perceived by the team not just as a separate entity to be learnt 'aside' from other disciplines, but as a bridge towards other disciplines. This is basically a view of language as an educational tool for the broadening of the minds of the students, cognitively and culturally, and in terms of allowing them to become 'effective communicators' both in the workplace and in society at large. Through learning a foreign language, students can, it is believed, acquire communicative skills such as presenting themselves, their work and their thoughts, and become effective cross-cultural communicators. Moreover, there is a strong belief in the mental discipline that learning a language can offer cognitively and emotionally to the students. This, it is hoped, will contribute to making our students better workers, thinkers and, ultimately, citizens in an ever-changing environment;
- a commitment to a process of language teaching and learning which will favour communicative methodologies and communication skills development. In other words, we favour a vision of the language teaching/learning process as a way of helping students not only to learn a foreign language in a piecemeal fashion (so much advocated by the notional-functional syllabus approach, for example), but also to reflect both on the language as a system and as the main expression of a culture. Equally important is any reflection on the process of learning a foreign language and using it effectively;
- a belief, in terms of teaching approaches, in eclecticism, experimentation and development. For example, in the Polylang Team the circulation of good practice and ideas is encouraged through the possibility given to every member of the team to go to seminars and conferences on language teaching in the United Kingdom and through the work of the different language co-ordinators who ensure that methodological updating percolates through to their respective teams. In this way, the professional pride of each language team and a sense of group belonging are guaranteed.

The **Operational Component**: according to Prabhu, there is a clear link between the 'Ideational Component' and the 'Operational' one (1995: 61). This includes all kinds of classroom practice, including evaluation activities. In terms of 'paradigmatic shifts', 'operationally' we seem to be going towards 'student-centredness' and a variegated array of evaluation practices.

In Polylang, for instance, one can safely say that, as far as possible, a coherent classroom action within the different language teams is ensured through single language team-meetings, whole Polylang Team meetings, observation schemes, materials preparation, evaluation procedures and staff development. Through these activities, Polylang has developed its own vision of language teaching and learning. A positive effect has been created, for example, by the observation schemes promoted by the Italian Team and the Staff Development sessions organised in close collaboration with the EFL Department in the University of Westminster and International House, London. Moreover, specific classroom techniques have been discussed and then put into practice for experimentation. Feed-back has finally been distributed in written form to the whole Polylang Team for people to try out innovative techniques or methodologies (typical examples are the authentic listening/reading techniques and the Lexical Approach tried out by the Italian Team and then adopted, with creativity and success, by the German Team).

The **Managerial Component**: this refers to 'the making of practical decisions of various kinds, both at individual teacher's level and at institutional level' (Prabhu, 1995: 67). In other words, this constitutes the organisational spine of an institution and/or programme and its daily running. The trend, in this area, seems to be against autocracy and in favour of a more democratic approach to the decision-making process.

On degree courses, as Ron White has put it (1992: 18–21), the management structure is generally that of a 'role-culture' type, that is of a 'mild' vertical view of the structures of power and management. This means that the Heads of Department centre on themselves a series of roles and responsibilities, delegating some of these to the different members of staff teaching on the programme, according to their individual abilities and seniority within the structure. Institution-Wide Language Programmes, on the contrary, tend to have a more flexible structure. This can be represented as a spider web (see Figure 1) with the person at the centre (the Director) having more organisational and

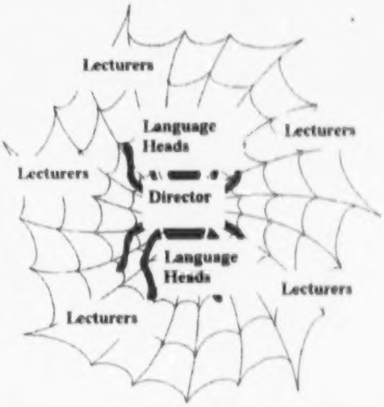


Figure 1

administrative responsibilities than those positioned around him/her – further afield, so to speak, in the web (Language Heads and lectures). The position of the latter is simply determined by the fact that they do not have any overall administrative duties. In this way, such an organisational culture makes sure that the aims of the programme are met. The decisional 'movements' are two-directional, as ideas and suggestions coming from the grass-roots are discussed within the individual language teams and then further elaborated by the steering group (which in Polylang, for example, includes the Director and the Language Heads) and implemented by the Director in concert with the Head of School. Similarly, suggestions made at the steering group meetings reach the grass-roots through individual language meetings, where suggestions are also made by all the teachers of a particular language. Finally, whole-team meetings can be another arena where discussions can take place openly and democratically.

In programmes like Polylang, the organisational structure also allows the existence of a 'task culture' which is typically 'project-oriented'. By this I mean that space is given to individuals to fulfil projects more in line with their professional interests. For example, within the Staff Development programme, individual teachers are encouraged to present their ideas and discuss them either within their respective language teams or within the Polylang team as a whole. In this way, not only is good practice spread throughout a single language team but it reaches all the languages represented on the Programme. It is also worth noting that all the members of the Polylang team, both full-timers and part-timers, are actively engaged in teaching at different levels and actively participate in the planning and delivery of those courses they do not directly teach. This again guarantees an overall methodological and philosophical unity within the team.

CHANGE AND INNOVATION

From what I have said so far, it is obvious that there exists a tension between the 'traditional' paradigm in language education, usually represented by the degree courses, and the 'new' emerging one, represented by Institution-Wide Language Programmes.

The differences I have outlined are related to specific factors which could be usefully underlined to contextualize better and more fairly the adherence of programmes like Polylang to the 'emerging paradigm' as opposed to the 'old' one:

- the very fact that Institution-Wide Language Programmes are so large, spanning several faculties and departments, has made them very receptive to market requests and student needs, in an effort to make the languages on offer more marketable across the university as a whole. This sensitivity to market forces has made such programmes flexible enough to meet several disparate demands and needs, without, however, losing their basic profile and philosophy. In this sense, the market forces have had a positive influence on the growth of these programmes, as they have made them react positively and critically to 'tradition' in an effort to overcome and/or modify it in a principled way. Moreover, Institution-Wide Language Programmes were born and act as purely language programmes. This puts them in an advantageous position, in terms of language teaching, in comparison to the traditional degree programmes, where allegiances, interests and research are shared between Language Studies and Area Studies (with the consequent, traditional emphasis put on the latter). It is desirable, of course, that in the near future a closer relationship and cross-fertilization should take place between these two different kinds of programmes – there is a lot we can learn from each other;
- Institution-Wide Language Programmes were born in an age in which market philosophies were already widespread within society at large. As a consequence, it has been easier for these programmes to adapt both to changes within society at large and to the new educational needs.

"It is desirable, of course, that in the near future a closer relationship and cross-fertilization should take place between these two different kinds of programmes – there is a lot we can learn from each other"

However, I would like to underline that programmes like Polylang have managed to go beyond a strict adherence to the 'new' paradigm in language education, a paradigm which advocates, as we have seen, a sense of 'accountability', 'flexibility', 'skill-based learning', 'transferability' and so on. The move is towards what I would like to call, for lack of a better word, an 'attitude' of openness and reflection which has, over the years, endowed Polylang with an ability to control change proactively and, in fact, promote it as innovation. Paraphrasing Ronald Barnett (1994: 179), the major features of this 'attitude' towards change can be summarized as follows:

- an openness to reflection on one's own actions;
- a willingness to re-interpret present situations in the light of one's educational philosophy and

sense of professionalism;

- a genuinely open dialogue with all the parts concerned, staff and students alike;
- a willingness to develop positive appraisal strategies for all parties involved in the educational process: the students, the staff and the programme in its entirety;
- a healthy cultivation of a 'sceptical' outlook on what presents itself as 'innovation' *tout court*;
- the exploration of the implications (educational, social and economic) of the Programme's choices so as to assess the overall validity of these.

It is this critical attitude and its strong philosophical underpinning that gives programmes like Polylang their solidity and their leading role, helping them to resist all kinds of pulls towards more or less imposed choices from without. For example, any argument towards specialised language teaching for the different faculties and departments of the University of Westminster has been critically rejected (with the exception of English for Academic Purposes and Languages for Musicians). This is because Polylang sees itself as a provider of language education, and this is considered by the Programme to be a valid experience in itself, rather than a service to other disciplines and faculties.

This 'principled' flexibility has thus made it possible for the programme to face 'change' and transform it into 'innovation'. In fact, while change conjures up ideas of a shift of a rather passive kind, in direct response to contextual evolution, innovation has a more positive and assertive ring to it. I see innovation as the key term and concept to at least some of the problems facing Higher Education, and especially language education today. In order to survive in a fast changing society, it is important for programmes and institutions of tertiary education to elaborate a self-critical apparatus which allows them to filter societal demands and respond to them adequately. This is, I believe, the move that we, as (language) educators, have to make if we care not only for survival but also for an active role in the educational debate. Market and societal forces can exert an enormous pull on education, but a sense of direction and professional worth is badly needed if we want to engage in a dynamic exchange with society at large. This will allow us to innovate actively rather than accepting change passively. But it requires a lot of continuous effort and energy, and often things are not as simple as they seem or sound. However, any conscious effort of this kind guarantees, in my opinion, a sense of purpose and direction which is badly needed in today's changing educational system.

> **"while change conjures up ideas of a shift of a rather passive kind ... innovation has a more positive and assertive ring to it"**

REFERENCES

L. Archibald (ed.) (1993). *Conference Proceedings of the 3rd national Institutional Wide Language Programmes Conference*, Liverpool John Moores University.

R. Barnett (1994). *The Limits of Competence*. SRHE and Open University Press.

F. Coffield and B. Williamson (eds.) (1997). *Repositioning Higher Education*. SRHE and Open University Press.

J. A. Coleman (1994). 'Institution-Wide Language Programmes in British higher education: national problems and perspectives', in G. Parker and C. Reuben (eds.), *Languages for the International Scientist*. AFLS/CILT.

J. A. Coleman (1996). 'University courses for non-specialists', in E. Hawkins, *30 Years of Language Teaching*. CILT.

G. Cook and B. Seidlhofer (1995). *Principle and Practice (in Applied Linguistics)*. OUP.

M. Dickison (1993). 'Integrating authentic material and new approaches in the teaching of Engineers', in J. Coleman and A. Rouxville, *Integrating New Approaches: The Teaching of French in Higher Education*. AFLS/CILT.

B. M. Dwyer (December 1994). 'A paradigm for our times: the urgent need for educational change', *Education Today*, **44**(4), 37–40.

B. M. Dwyer (August 1995).'Preparing for the 21st century: a paradigm for our times', in *Innovation in Education and Training International*, **32**(3), 269–277

B. Everard (1995). 'Team-building – a powerful tool for educational development', *Educational Change and Development*, **15**(2), 21–24

D. Ferney (ed.) (1994). *Proceedings of the 4th National Institution Wide Language Programmes Conference*, Anglia Polytechnic University.

M. Gibbons *et al.* (1994). *The New P[roduction of Knowledge*. London: Sage.

P. D. Hartley (ed.) (September 1991). *Institution-Wide Language Programmes. Proceedings of Conference*, Wolverhampton Polytechnic.

E. Hawkins (ed.) (1996). *30 Years of Language Teaching*, CILT.

A. B. Henkin and C. L. Wanat (July 1994). 'Problem-solving teams and the improvement of organisational performance in schools', *School Organisation*, **22**(3), 121–139

W. J. Keenan (July 1993). 'Principles of Post-modern Pedagogy: towards a constitution for university classroom culture in the new age', *Reflections on Higher Education*, **5**, 90–103

T. S. Kuhn (1996). *The Structure of Scientific Revolutions*. The University of Chicago Press.

S. Pile (1993). 'Polytechnic, ethos, research, quality: a comment on the future for the "New Universities", the morning after selectivity', *Journal of Geography in Higher Education*, **17**(2), 192–195

N. S. Prabhu (1995). 'Concept and conduct in language pedagogy', in G. Cook and B. Seidlhofer (eds.), *Principle and Practice (in Applied Linguistics)*. OUP.

G. Rigby and R. G. Burgess (1991). *Language Teaching in Higher Education. A Discussion Document*, University of Warwick Centre for Educational Development, Appraisal and Research.

K. Tester (1993). *The Life and Times of Post-Modernity*. London, Routledge.

R. Wakeley, A. Barker, D. Frier, P. Graves and Y. Suleiman (eds.) (1994). *Language Teaching and Learning in Higher Education*. CILT.

K. Wheldall (December 1994). Addressing quality in academic teaching contexts', *Education Today*, **44**(4), 33–36.

R. White, M. Martin, M. Stimson and R. Hedge (1991). *Management (in English Language Teaching)*. CUP.

H. G. Widdowson (1986). *Explorations in Applied Linguistics 2*. OUP.

H. G. Widdowson (1990). *Teaching Language as Communication*. OUP.

H. G. Widdowson (1990). *Aspects of Language Teaching*. OUP.

J. A. Willis (1996). *Framework for Task-Based Learning*. Longman.

D. Willis and J. Willis (eds.) (1996) *Challenge and Change in Language Teaching*. Heinemann.

Tuttitalia, December 1997, No 16, 37–40

News and views

Viva l'italiano!

Words like 'let loose' and 'asylum' spring to mind. A right collection we were and at first viewed each other cautiously: some seemed serious-minded and academic, others earthy and cynical. Then there were the younger, cooler types probably wondering how they'd survive two weeks surrounded by middle-aged sad people. We came from all over the UK, so perspectives had to be adjusted.

What we all had in common was the chance to soak ourselves in Italian life as no tourist could possibly hope to do. Okay, so we were stuck with each other, but what an opportunity! The programme looked promising: trips to pasta and olive oil factories, Alpine retreats and beautiful gardens on the shores of the Mediterranean. And all the time the chance to work at the Italian language. We would go to school daily and like good children we would be taken on trips by the staff. Imperia itself, on the Ligurian coast, was stunning – sudden views of blue, blue sea through the old-town buildings and arches, stirring long-neglected urges to paint or photograph. Colours were everywhere: ochres, pinks, yellows and hundreds of shades in between: it was like walking through an opera set. The word 'Riviera' conjures up images of the vastly rich and sun- tanned, palm trees and glorious flowers. Imperia manages to have all these except, thankfully, the ghastly rich, who would appear to have given it a miss. It is a working town which happens to have great views and delightful natives.

As for the classes, the styles of teaching varied. In the advanced group things were a bit serious and analytical. The consensus was that the intermediate group was the place to be, or so those of us in it felt. Our warm and lively tutor Guya – familiar with current British language teaching methods – used a great variety of stimuli: opera extracts, horoscopes, magazine articles, role-plays, etc. We had to write plays, do a character analysis of Don Giovanni (which probably revealed more about us than him), and even tell jokes in Italian. We bounded back to the *pensione* full of how wonderful our lessons were and eager to do our homework. Needless to say, we got up the noses of the others.

The logistics of the whole programme went like a dream. What bliss for those of us used to having to organise parties of children to be shepherded here and there by course staff who managed everything so beautifully.

As for the social side of things, well the first evening was rather subdued. Most of us were staying in a *pensione*, the rest lodging with Italian families. By the second night, our polite teacherly chit-chat had burnt itself out and, under the benign care of the *pensione* host and lubricated by his very nice wine, we began an evening programme as intensive as the daytime one. This involved sitting in nearby tavernas, singing – mostly Irish – songs, accompanied by two superb fiddle players, occasionally dancing (joined by Italians), researching local drinks and talking non-stop. After a few days this all seemed to be a perfectly normal way to live.

We had to do something to show that we had actually used our time – and the EU's money – wisely. This meant working on a project which we presented on the last day of the course, in Italian, to the group and course staff. To have had a focus, whether on food, art history, tourism or whatever, added to the whole experience: you looked around you, always interested in finding answers to particular questions. The result was that the presentations were, in general, well worth seeing and hearing, not only for the information they imparted, but also for the chance to admire the talents of people we had come to feel we knew like old friends.

As all groups in such situations, we were asked if we'd like to write a report. Not really, we concluded over dinner on the last night. What could we write that hadn't already been said by previous course participants: delightful scenery, charming Italians, blah, blah, blah (see above). So we decided to record some of our more memorable experiences in verse, with a brief introduction: 'Imperia – a challenge to the liver' (see below).

The whole experience was wonderful. Viva l'italiano.

DOROTHY McCARTHY
Imperia Course

IMPERIA – A challenge to the liver

Although the course members came from different backgrounds with different expectations, we soon found common ground and worked well together. Some members may have been apprehensive at first, but a warm and good humoured welcome from our hosts in the *pensione* soon put us at our ease and set the tone for the rest of the fortnight. During our stay we followed a programme of language lessons, tours and project work which, to our surprise, we actually enjoyed. A long list of facts and a eulogy of everything we did would not do justice to our Ligurian experience. Suffice it to say that at the end of the programme we were inspired to write these few words and compose the following poems.

The Good Woman
There was once a good woman who came to Imperia,
Whose previous sex life had been quite inferior.
She went out for a drink
To develop her link
And said "*L'italiano è molto superior.*"

Ode to a Zombie
To ladies went a wandering
One evening late in May,
They came upon a shady spot
To while some time away.
"My project is a-paining me,"
Said one lass to the other.
"Oh never mind," her friend replied,
"Shut up and drink another."

NB. Zombie = very powerful drink concocted by nice man in bar

Cementing relations
Welsh Willy had a fiddle,
Our Frankie had one too,
Every night they came along
And showed us what to do.
We sang and danced outsi[illegible]ar,
Not at all gentile,
Italians flocked from near and far,
To watch the Irish reel.

More on the Internet

The following publications are now online:

Panorama
http://www.mondadori.com/panorama/
La Stampa
http://www.lastampa.it/
La Repubblica
http://www.larepubblica.it/
Siena News
http://www.sienanews.it/

Other sites of interest include:
http://www.comune.siena.it/
where you can see the *Palio* live as well as obtain much useful information about Siena and the surrounding area.

For access to many of the online bookshops in Italy try
http://www.alice.it/bookshop/net.bks/librita.html
A particularly useful one is *La Bancarella* which can be found at
http://www.interware.it/bancarella

The Istituto Nazionale di Statistica can be reached on
http://www.istat.it

Finally, the homepages of the Italian political parties can be reached from http://www.dada.it/partiti.html.

Discussion lists

Discussion lists aim to encourage lively debate on a wide range of issues. If you have e-mail you might like to join the mailbase discussion list for Italianists. To do so send the message:

join italian-studies Apostolo Zeno
(replacing 'Apostolo Zeno' with your name)

to: mailbase@mailbase.ac.uk

Those with an interest in assessment might like to subscribe to the discussion list for computer assisted assessment. In this case the message to send the mailbase address given above is:

join computer-assisted-assessment Apostolo Zeno (once again replacing 'Apostolo Zeno' with your name).

Report

ALL Italian Day, London, 21 June 1997

The 1997 Italian A Level and Cultural Day was held at the Italian Institute in London by kind permission of the Director who, despite feeling unwell, came along to welcome the participants. The wine that washed down the buffet lunch was once again kindly provided by the Institute. The lunch break was an opportune time for the participants – 52 at this year's event – who represented a wide range of educational sectors to mingle and exchange ideas about current developments and also browse at and even purchase a range of teaching materials displayed by the Italian Bookshop.

This year's event was different in format from anything previously arranged by the Italian committee in so far as the participants were offered a variety of options from which to choose. The idea was to cater for different tastes.

After the initial welcome there was an opportunity to attend a talk on Italo Calvino by Martin McLaughlin, or one on the language of the Italian media by Anna Proudfoot. Martin McLaughlin selected a number of short passages from Calvino's work in order to illustrate some of the recurrent themes and ideas that were reflected in the use of language. The approach was lively and helpful to those who teach Italian literature to A level students. Anna Proudfoot gave a stimulating and interesting insight into 'anglicisms' that appear in the Italian media. Her talk highlighted the fact that you need, in most cases, to be 'in the know' to understand the implications of the anglicisms that are used.

Session 2 was the only 'plenary' on the programme, and it thus gave everyone the opportunity to attend Chris Wagstaff's talk on the Italian cinema. Chris made the audience aware of how important it is to look at the images and the staging of the Italian cinema. He involved us by freezing a number of frames and trying to get us to predict the dialogue and the sequence of events, techniques which will enable us as teachers to involve our students more directly.

After lunch there was the chance to digest what Cathy McLaughlin had to say on the transition from A level to university, or savour the talk on Italian A levels, a modular approach by Nia Griffith, who is Senior Examiner for the Oxford Delegacy. Both talks proved to be informative and provided a lot of relevant information to those present.

In the final session, Martin McLaughlin kindly repeated his talk on Calvino. For those interested in Italian politics there was a very good well prepared presentation of this complicated area given by Aldo Amati, Consigliere at the Italian Institute.

The overall feedback on the day was generally positive. Some participants did express their disappointment that more sessions were not delivered in Italian, and this is a point that the Italian committee should take on board. Our thanks to Ernesto Macaro, who put the programme together, and to those at the ALL Office who helped in the organisation of the day.

DEREK AUST
South Devon College

Can you help?

Italian teacher of German seeks school/college contact in the UK for exchange purposes, age range 16–18. Also interested in the possibility of taking six months off to work in a British school. Could teach German or Italian.

If interested, please contact Emanuela Perna, Via Sassi 26, I-71100 Foggia, Italy.

Italian Weekend in Reading
20–21 September 1997

Reading University was a beautiful setting for the Italian weekend. The sun was shining on the green campus with treelined walkways, where students and children played sports in the grounds and some muscular young men practised marshal arts on the terrace of the FURS building where the working sessions took place.

The only thing that marred a well-ordered weekend was the horrendous rail crash in Paddington, which meant that London participants had to leave from Waterloo and consequently lost the Saturday morning sessions. The 43 participants from schools, colleges and universities in England, Scotland, Wales and Ireland made for variety and lively discussion. The accommodation at St. George's Hall was superlative: una camera singola con bagno e balconcino – a change from my university days when you had to pad down an airy corridor to find communal bathrooms. The food was good – too good for my slimming diet, which I ignored all weekend. Will I be able to face my Scottish Slimmers class manager at the weigh-in next Monday?

The lectures and workshops were excellent, as usual, and everyone had an opportunity to attend almost all of them, as most were repeated at a later time. There was a continuous intelligence test built in, where you were rewarded by food, coffee or a good lecture if you managed to find your way in the maze of corridors, stairs which led nowhere and winding campus lanes. This is probably Reading's way of sorting out the good from the bad among first-year students. I don't know which category I came under, because I discovered that I was surrounded by Italian native speakers who went under innocent-sounding names like Mrs A. A. Sim or Mrs C. Waters, and beat me hands down at all the language games. Seriously, it was terrific having so many native speakers on the course, who could add their first-hand experience of the Italian Education system or Italian politics and the Press to those excellent lectures.

It was appalling to discover how much power the media has in Italy, where, according to Aldo Amati from the Italian Embassy, the press brought down the First Republic with all its reports on *Tangentopoli* – the corruption of public officials, and the first Prime Minister, Silvio Berlusconi, got into power through the propaganda of his own TV channels. I was glad to find out that it is also difficult for Italians to know what each political party really represents, with the right-wing and left-wing forming coalitions. It was disappointing to hear that the reading of Italian newspapers had fallen back to its low level of 1984, although we all agreed that the language of the Italian press is of a higher standard than British tabloids, making it harder to read and difficult to use with early learners.

Edward Williams' talk on the Italian 'A' levels brought the new syllabus into perspective and he gave us insights into marking, after the first session of that exam, and some very helpful tips on teaching – how to exploit a topic in different ways, practising the various skills needed to give a good performance in the exam.

After successfully negotiating the maze of walkways to find lunch in the Orange Room (no political connotations attached), some of us had an interesting session with Jocelyn Wyburd surfing the Internet. Many of our fears of using this facility were lost as she took us on a fascinating journey through the excellent programme she had prepared for us, and gave us an opportunity to make Berlusconi say what *we* liked!

The final working session on Saturday was exchanging materials. Not only was original and interesting written material made available, but a lot of lively ideas on practising structures, numbers and vocabulary were exchanged, some of which we enjoyed trying out, from noughts and crosses to a standing and sitting game practising numerals, where each person in turn can say up to three numerals and the person who lands with 10 or 20 sits down. I tried it out with a beginners' group this week and it went down well. Derek Aust encouraged using humour when teaching something grammatical: practising past participles: *parlare parlato, cenare cenato, tornare...*!

We got our own back in the evening, when in a session called 'Networking over refreshments' we presented 'Derek Aust – This is Your Life' in Italian, of course.

Sunday was quite a busy day, which we spent mostly catching the sessions we'd missed. Unfortunately, it wasn't quite possible to catch everything, so I didn't manage to attend Anna Bartrum's session on 'New GCSEs: Reading and Listening', or Dr Shirley Vinall's lecture on 'Contemporary Italian Women Novelists', both of which were very much appreciated.

I learned a great deal from Derek Aust's clear presentation of the Italian education system and the proposals for reform, where input from the audience was very revealing – they've been intending to implement the reform of education in Italy for 30 years, and maybe it will happen soon, if this government stays in long enough. I hope so, for the sake of Italian students, who have a much heftier syllabus than our home students do, especially at the upper secondary stage; sometimes 30 hours' classes a week as compared to an average 'A' level student's 15 hours!

We had a very lively and stimulating workshop with Mariolina Freeth, practising vocabulary and dictionary skills at the 'A' level standard. She gave us many many ideas for helping students to use a dictionary in the most fruitful way. The most memorable was a game where we were each given a card with about nine definitions from a glossary in Italian on one side and six words in English on the other. The purpose of the game was to go round everyone in the class until you had found the correct definition for each of your English words. We left with lots of good ideas plus more in a handout which Mariolina provided for everyone.

Rossana McKeane demonstrated how simple pictures cut out of a magazine, pasted onto card and cut in two, revealing the situation little by little, could stimulate oral production in Italian. *Chi è questo uomo? Qual è il suo atteggiamento? Che cosa dice? A chi parla?* Then you see the other half: *Chi è questa donna?* etc. Then the two halves are put together and another story emerges. We looked at many of her materials which she uses year after year with additions. She made you feel that a little cutting and pasting could go a long way, and also gave a big handout of many of her ideas.

Ernesto Macaro, who was hosting us at Reading, gave a very interesting talk on 'Training students to use learner strategies', based on a programme they used with about 200 secondary school children in Reading. He first made us say how we would go about learning various things: a reading passage for homework, oral instructions from the teacher, and vocabulary to learn. It was quite difficult to put oneself in the learner's position, and I think most of us learned a most salutary lesson from that. They had asked their sample of students how they went about learning a foreign language, and found more girls than boys used more strategies. A package was given to these students to monitor their own learning, and many of them acquired new skills after using this package, particularly the boys.

What was emphasised this weekend is that we all have something to offer. We were encouraged to share our ideas by means of *Tuttitalia*. And also to tell other Italian teachers what is going on in our area – exchanges? Italian Days? Any photocopiable material could go into a pull-out centre feature. So give it a go! We'll look forward to reading YOU in the next edition. And meeting you at the next Italian weekend. CIAO!

KATI McHARDY

College of Further Education, Dundee

new for all language teachers!

CONCEPTS 10 CONCEPTS

A GUIDE TO TEACHING LANGUAGES

Terry Atkinson, Ian Gathercole and Elisabeth Lazarus

A ready guide to the process of language teaching beginning with an overview. Each of the subsequent chapters is concerned with a particular stage in the teaching process but is discussed in the overall context of Modern Languages Teaching today.

ISBN 0 7487 3151 2 **Price: £7.99** **Publication September 1997**

Target Language Testing (January 1998)
Differentiation (June 1998)

ALL

MGP INTERNATIONAL

The Concepts series is a series of twelve handbooks published by ALL in collaboration with MGP International.

Order now from ALL!

BEST COPY AVAILABLE

The World's Most Trusted Dictionaries

Oxford – the world leader in authenticating new words and describing language – has developed the most rigorous research programme in operation anywhere in the world today.

The World Reading Programme

Tracking the growth of English language worldwide lies at the heart of this, the world's greatest language research programme and the most comprehensive one in operation in the world today.

The British National Corpus

Oxford's lexicographers have access to this unrivalled, balanced collection of 100 million words of text representing every kind of writing and speech.

Rapid-Access Design

Oxford's new quick-access page designs offer special typefaces and symbols to ensure exceptional clarity.

Special Treatment of the Core Language

Extended treatment of the core vocabulary offers the user step-by-step guidance.

Translation Signposts

A clear, efficient system of signposting has been devised to enable the user to select the most appropriate translation every time.

Richest Choice of Words

Oxford dictionaries combine a comprehensive vocabulary with all the variety of idiomatic and colloquial language.

FRENCH

The only corpus-based French dictionary available, offering the most accurate picture of the language ever. 19 titles in the range.

New

GERMAN

Outstanding clarity, scope, coverage, and accuracy. 15 titles in the range.

New

SPANISH

The first truly comprehensive description of Spanish throughout the world, covering 24 regional varieties. 14 titles in the range.

ITALIAN

Up-to-date and reliable coverage of modern Italian. 6 titles in the range.

RUSSIAN

Comprehensive coverage including US English and regional Russian variants, reflecting the most recent changes in both languages. 6 titles in the range.

ENGLISH

Oxford offers the most trusted range of English dictionaries and thesauruses available anywhere in the world today. 28 titles in the range.

Inspection copies: to order call 01536 741519

For catalogues or other information call the Reference Marketing Department on 01865 267072

BEST COPY AVAILABLE

TUTTITALIA

December 1997 No. 16

Contents

		Page
Editorial		2
Sara Chorley, Danielle Hipkins, Kate Lyons and Gabriella Procida	Carrots and sticks: motivations and expectations in the Italian undergraduate experience	3
Howard Moss	Lexical borrowing: research and teaching	8
R. Hastings	Italian and dialect in Abruzzo	12
Loredana Polezzi	Neo-italiano in the classroom	17
G. Paola Pinna	La lingua e l'immagine nel testo cinematografico	26
Roberto Di Napoli	Reflecting on language programmes: change and innovation in Higher Education	31
	Homework Pack sample	19
	News and Notes	37
	Notes for Contributors	25

ALL

150 Railway Terrace, Rugby CV21 3HN. Tel: 01788 546443 Fax: 01788 544149

TUTTITALIA DECEMBER 1997 No 16